DOCUMENT RESUME

ED 410 171 SO 028 097

AUTHOR	Ross, Annie; And Others
TITLE	Shared Treasures: Gifts from Our Ancestors. Northwest Coast Native Art at the Seattle Art Museum. Curriculum Resource Unit. Second Printing.
INSTITUTION	Seattle Art Museum, WA.
SPONS AGENCY	National Endowment for the Arts, Washington, D.C.; National Endowment for the Humanities (NFAH), Washington, D.C.
PUB DATE	94
NOTE	138p.; Twenty color slides not available from EDRS. Photographs may not reproduce well.
AVAILABLE FROM	Seattle Art Museum, Education Department, PO Box 22000, Seattle, WA 98122 ($32, plus $3 shipping and handling).
PUB TYPE	Guides - Classroom - Learner (051) -- Guides - Classroom - Teacher (052)
EDRS PRICE	EDRS Price MF01 Plus Postage. PC Not Available from EDRS.
DESCRIPTORS	Aesthetics; *American Indian Culture; *Art; Art Criticism; *Art Education; Art History; Elementary Secondary Education; Handicrafts; Instructional Materials; Interdisciplinary Approach; Material Culture; Museums; Mythology; Symbolism; Teaching Guides; Visual Arts; Woodworking
IDENTIFIERS	Basket Weaving; Book Production; Murals; *Northwest Coast Indians; Washington

ABSTRACT

This curriculum resource includes a set of 20 color slides with a descriptive script and comprehensive lesson guide. The unit, which is adaptable for use with grades K-12, examines some of the Northwest Coast Native art objects in the Seattle Art Museum's permanent collection and teaches about the art and culture of the indigenous people of the Northwest Coast. After an introductory section, the guide is organized in two sections which build on one another. Section 1, "Art for Everyday Use," includes lessons: (1) "Mat Creasers and Mat Weaving"; (2) "Basketry"; (3) "Bent-Corner Boxes"; (4) "Totem Poles and Houseposts"; and (5) "Canoes." Section 2, "Art for Ceremonial Use," presents lessons (6) "Grease Dishes"; (7) "Ceremonial Masks"; (8) "Button Blankets: Crest Designs and Prerogatives"; (9) "Woven Hats: Crest Items "; (10) "Headdress as History"; (11) "Rattles"; and (12) "Headdress as Creation Story." Each lesson focuses on a slide image, presents introductory information, a lesson summary, a goal, and objectives. Suggested discussion questions follow. At the end of each lesson studio art activities are indicated. While these activities may be used alone, several also are designed to be part of two ongoing class projects--a village mural and a book. Reproducible handouts include black and white photographs which allow students time to examine the images. A concluding section gives information on the slides, and four activities especially designed for K-2 students. Contains 16 references. (MM)

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GIFTS FROM OUR ANCESTORS

Curriculum Resource Unit   Seattle Art Museum

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Curriculum Resource Unit

Shared Treasures
Gifts from Our Ancestors

Northwest Coast Native Art at the Seattle Art Museum

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2048

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Second Printing 1994
Seattle Art Museum

This curriculum resource unit has been made possible by a grant from the National Endowment for the Arts and the National Endowment for the Humanities.

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ACKNOWLEDGMENTS

We would like to thank the following people for their assistance in the development of this unit:

Ethel Alfred, Kwakiutl Elder
Dick Bausch, Seattle Public Schools Indian Education
Jeri Marie Bennett, Duwamish Tribe
Carolyn P. Blackmon, Field Museum of Natural History
Ann Bowden, Blaine Elementary School
Judson Brown, Tlingit Elder
Dr. Carol Eastman, Anthropology Chair, University of Washington
Kurt Engelstad, 13th Regional Corporation
Roger Fernandes, Seattle Indian Health Board
Henry George, Kwakiutl Elder
Pat Guild, Antioch University of Seattle
Roy Haiupus, Nuu chah nulth Elder
Austin Hammond, Tlingit Elder
Vi Hilbert, Upper Skagit Elder
Pam Holloway, Educator, Campbell River School District
Cheryl Johnson, Shorecrest High School
Robert Joseph, Mamaleleqala Qwe'Qwa'Sot'Enox Band
David Katzeek, Sealaska Heritage Foundation
Cecilia Kunz, Tlingit Elder
Oralee Kramer, Chinook Middle School
Leslie Lincoln, Marine Anthropologist
James Loucky, Western Washington University
Bruce Miller, Healer and Storyteller, Skokomish Tribal Council
Rick Moulden, Chinook Middle School
Tim Paul, Educator, Nuu chah nulth Tribal Council
Bonnie Pitman, University Art Museum, Berkeley
Charles Sigo, Suquamish Museum
Daisy Seewid Smith, Linguist, Campbell River School District
Ulli Steltzer, Photographer
Hilary Stewart, Writer and Artist
Edward K. Thomas, President, Central Council, Tlingit and Haida Indian Tribes of Alaska
University of Washington Library, Special Collections and Preservation Division

. . . and to collectively thank those individuals and educators from the bands and tribal councils of Washington, Southeast Alaska, and British Columbia whose contributions have helped create this document.

The following staff members of the Seattle Art Museum assisted with the production of this unit:

Helen Abbott, Media and Publications Manager
Rebecca Allan, Education Program Coordinator
Steven Brown, Assistant Curator, Native American Art
Susan Dirk, Photographer
Alice Drew, Receptionist
Linda Haverfield, Museum Educator
Lidia Huante, NEA and NEH Project Assistant
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Mary Jane Shirakawa, Tour Coordinator
Nancy Stumvoll, Graphic Artist
Gary Sutto, Photographer
Paula Thurman, Museum Editor

FOREWORD

Chief Dan George (Coast Salish)

Love is something you and I must have.
We must have it because our spirit feeds upon it.
We must have it because without it we become weak and faint.
Without love our self-esteem weakens.
Without it our courage fails.
Without love we can no longer look out confidently at the world.
Instead, we turn inwardly and begin to feed upon our own personalities and
little by little we destroy ourselves.

You and I need the strength and joy that comes from knowing we are loved.
With it we are creative.
With it we march tirelessly.
With it, and with it alone, we are able to sacrifice for others.

From Four Worlds Development Project. *Helping Your Community.* Discussion Paper Nine, Adult Education Series. Lethbridge, Alberta: University of Lethbridge, 1984.

INTRODUCTION FOR TEACHERS

This curriculum resource unit is designed for use by the classroom teacher who wants to teach about the art and culture of the people of the Northwest Coast, from the Puget Sound Salish peoples of the Seattle area, the Makah and Nuu chah nulth of coastal Washington and Vancouver Island, and the Kwakiutl and Bella Bella of British Columbia to the Tlingit and Haida of coastal British Columbia and Southeast Alaska.

The unit examines some of the Northwest Coast Native art objects in the Seattle Art Museum's permanent collection. It was developed as a collaborative project by members of the Northwest Coast Native community, educators, artists, curriculum development specialists, and Seattle Art Museum education staff.

The unit is divided into two sections: **Art for Everyday Use** and **Art for Ceremonial Use**. Each section begins with an introduction to help orient the teacher to the themes of the unit.

DISCUSSION

HANDOUT

Each art object is described in a manner that includes **background information** and a series of questions and answers, set in italic type, for **discussion** (under the heading shown above). Discussion questions are written for the teacher; you will need to adapt them to the grade levels of your students.

Handouts (found after the activities for each art object) are to be photocopied for the students to enable them to further discuss an object or to perform an activity. Rectangular boxes like the one at the left mark where handouts and slides are to be used with the text. A **slide** image of each art object is included in the slide set. In some instances, a slide showing *context* for the art object is included. Suggested **activities** are included at the end of each lesson. Activities can also be adapted for each grade level. For example, the book activity (which runs through all the lesson plans) is presented as a K-4 activity and is made up of poetry and drawing activities. However, high school students may perform the same type of activity with in-depth research at the library, extended creative writing exercises, or more elaborate drawing and collage activities. Older students may also help younger students with the book project.

The format and sequence of the sections follow the Washington state curriculum guidelines for the schools, covering such goals as encouraging students to perceive, experience, understand, create, and perform aesthetic valuing.

The objectives of the curriculum resource unit are to:

1. Introduce students K-12 and their teachers to the Northwest Coast collection of art at the Seattle Art Museum (SAM).
2. Provide classroom activities and discussion ideas about specific objects in the SAM collection.
3. Encourage an understanding of the relationships among the Northwest Coast natural environment, spirituality, and art.
4. Provide students with concepts that can be applied to their own in-class art projects: materials and design principles, meanings in art, uses of art, and cultural context.
5. Assist students in creating associations between their own lives and the meanings of the Northwest Coast Native works of art.
6. Prepare students and teachers to visit the Seattle Art Museum by providing information about specific Northwest Coast Native works of art and concepts.

Levels

This curriculum resource unit is written for the teacher and is designed to be **adaptable for grades K-12**, at the teacher's discretion. You may need to modify your language to reach a specific age group. Specific activities for the early grades appear at the end of the unit as well as throughout the text.

The concepts surrounding the Northwest Coast Native art objects are complex. Therefore, this unit has been written in a manner to encourage a progression from **use** and **materials to meaning, public ceremony**, and **private beliefs**. Each section builds on the previous one.

This curriculum resource unit is geared for students who learn in varied ways. Employing a variety of teaching techniques and materials involves all students, helping them to realize that this art is available to them on a personal level and giving them an opportunity to take in information in the ways that suit them best.

Students who are most responsive to the **observing** and **personalizing** method of learning (the Imaginative Learners) may find the activities, discussion, and slide viewing to their liking. Students who respond to **thinking** and **information gathering** (the Analytic Learners) may enjoy the discussion best. The Common-sense Learners may prefer performing **activities**, and the Dynamic Learners may want to apply their lessons in the activities and art projects (**self-designing** and

application of knowledge). Within this curriculum resource unit, each lesson includes different learning strategies (art and writing activities, discussion, slide viewing, application of knowledge). Try the suggested activities in different orders to address the various learning styles.

SLIDE

Slides

A set of 20 slides and a descriptive script are included with this unit. The slide images are of art objects in the permanent collection of the Seattle Art Museum. They have been selected to reflect the major cultures represented in the museum in downtown Seattle; they do not fully represent the art, the people, or the range of languages, differences, and bands and tribal groups of Southeast Alaska, coastal British Columbia, and northern coastal Washington and the Puget Sound--the area we call the Northwest Coast.

The slides may be used in the lessons in a variety of ways:

- The teacher may use the slide set alone with the enclosed script (Section 3:3-Section 3:8).
- For a deeper look, the teacher may review the lesson for a specific piece depicted in a slide and then use the discussion and activity with the students.
- The teacher may select an object whose theme or meaning parallels a topic your class is studying. For example, the *Raven Capturing the Sun* headdress may be integrated with lessons on history, with autobiographies of famous persons, or in a comparison with world mythology.
- The teacher may ask the students to choose an object from the slide set that they would like to study.

The slides and activities do not replace the experience of seeing the art firsthand in the Seattle Art Museum galleries. Rather, the 12 lessons of the curriculum resource unit are meant to prepare the students for their visit, to enlighten them about specific cultural and aesthetic issues, and to provide a beginning look at Northwest Coast Native art.

Activities

Each lesson in the curriculum resource unit concludes with art activities for the classroom. Each activity may be used alone. Many of the activities, however, are designed to be part of two ongoing projects: a **village mural** and a **book.** The mural is a large banner; the book is a compilation of poems, writings, and art activities. Students add to one or the other after each lesson. You will find the suggested add-on activities at the end of each lesson under the headings "VILLAGE MURAL" and "BOOK."

The **village mural** activity begins with students drawing the forest, the mountains, the shoreline, and a longhouse in an imaginary Northwest Coast Native village of 1880. After each lesson, students attach their art or writing projects next to or on the mural. (See page 1:47 for a photo of Tongass Village.)

For the **book** project, each student creates an individual book from the series of drawing and writing exercises explained at the ends of the lessons. Students are encouraged to draw their own renditions of art objects. However, four art objects, the button blanket, the moon mask, the totem pole, and the bent-corner box, have been drawn for younger students (K-1) and may stand alone as coloring activities.

Other activities are suggested; they appear under the activities heading.

Conclusion

The curriculum resource unit consists of lessons. Each lesson is outlined with a summary, a goal, and objectives and begins with information for the teacher to study and present to his or her students. Suggested discussion questions follow. At the end of the lesson are activities, such as the village mural and book projects. Handouts are for teachers to photocopy for their students. They may be used for specific activities (for the early grades there are the moon mask, button blanket, totem pole, and bent-corner box). Photograph handouts allow students time with an image. They can draw it or write about it and define it for themselves, working alone or in small groups.

This curriculum resource unit is designed to prepare students for their visit to the Northwest Coast galleries of the Seattle Art Museum downtown. After working with this unit, students will be able to recognize and appreciate specific pieces at the Seattle Art Museum, and they will have a basic understanding of Northwest Coast Native art objects.

INTRODUCTION FOR STUDENTS

Children of the Northwest Coast

TEACHERS: THIS IS AN IMAGINATION EXERCISE FOR YOUR STUDENTS. YOU MAY WANT TO READ IT ALOUD AND USE THE DISCUSSION QUESTIONS AT THE END. THE PAGE NUMBERS IN PARENTHESES REFER TO THE SECTIONS IN THIS CURRICULUM RESOURCE UNIT WHERE SPECIFIC INFORMATION IS DISCUSSED.

Close your eyes and imagine you are a child living on the northern Northwest Coast over 200 years ago, and the year is 1740. Europeans will not arrive at your home on the coast until later.

You live in a house made of cedar planks that rest on huge log posts and beams. Some people call these homes **longhouses** or **bighouses**. The houseposts (Lesson 4: Totem Poles and Houseposts), the inside of your home, and the totem poles outside are decorated with animals--for example, **Wolf**, **Raven**, **Bear**, **Killer Whale**, and other creatures. Your family may take the name of an animal and use it as an affiliation; a picture of it is called a **crest** (this is like a coat-of-arms). Most everything you and your family use every day is decorated with designs that look very beautiful. Your elders have taught you that much of the beauty in the art is from its spirit and meaning.

The land you live in is a forest where many trees grow, including the mighty cedar, hemlock, and spruce. In clearings, at the forest edge, and along riverbanks grow berries (such as salal berries and soapberries), wildflowers, and moss. The forest and ocean environment is your home as well as the home for creatures such as wolf, raven, bear, deer, salmon, halibut, dogfish, and killer whale. The front of your house is on the beach where you can look out to the right and left and see the homes and poles of the other families of your village. You can look toward the water and see canoes pulled up on the beach.

You live in your home with your brothers, sisters, aunts, uncles, grandparents, and their families.

During the day you play games and spend time learning from your parents, family members, and elders. A girl learns all of the many things she needs to know to live in the world: singing, dancing, food preparation, childbirth and care, weaving baskets and hats from **spruce** and **cedar root** or **cedar bark** (Lesson 9: Woven Hats: Crest Items), and how to be strong in life. A young boy learns from his uncle all of the many things he needs to know to live in the world: singing, dancing, hunting, fishing, trading, making tools, carving, how to paddle a canoe (Lesson 5: Canoes), and how to be strong in life.

For fun you play games or play with toy canoes or dolls. You also like to walk along the shore looking at shells and sea life such as dolphins, killer whales, salmon, and seabirds. You like to run on the beach, play in the ocean or the streams, and help your family with chores. You also like to listen to stories and hear the history of your family and your village told by the elders.

You look forward to the winter, when the **Winter Ceremonial** takes place. This is a time when people from other villages gather for the big feasting ceremonies. During feasts people celebrate by eating, listening to speeches, watching important crest dances and songs, and receiving gifts from the host of the feast. It is an event for art, theatre, and dance. The political and social systems, history, art, and oral traditions are expressed at this time. Some of the objects you will learn about in this unit were made especially to be used in the feasting ceremonies, such as the *Raven Floating on the Nass* and *Raven Capturing the Sun* headdresses, the moon mask, and the Raven rattle.

Keep your eyes closed. Now it is more than 200 years later. Native people on the Northwest Coast have changed some of the ways in which they live now, as all people everywhere have changed and adapted to new things in the past 200 years.

It is the year 1991. You are a child living on the Northwest Coast. Your uncle teaches you that a long time ago, Europeans came to your village and brought new materials and great changes. Some of the things they brought were trade blankets (Lesson 8: Button Blankets: Crest Designs, and Prerogatives), new spoken and written languages, and different foods.

At school and in your home you are encouraged to learn the language of your ancestors. You are also encouraged to learn legends and art, such as basket weaving and carving.

You live with your family in a wooden house. It looks a lot like a home in Seattle with windows, doors, and a porch, except your home is different because it has a totem pole in front of it. You live there with your brothers and sisters, and maybe your grandparents or other family members. Inside your home you have art objects that were made to be used during feasting ceremonies, such as woven hats with crest designs (drawings of animals that are associated with your family), button blankets, or rattles (Lesson 8: Button Blankets; Lesson 9: Woven Hats: Crest Items; Lesson 11: Rattles). One or two of your crest objects are very old, and they relate to stories about things that happened a long time ago, before the Europeans came.

You use your family crest items during the feasting ceremonies that you and your family give and those you and your family attend with your friends from other villages and towns along the coast.

You learn from your family and your elders. You like to play near the shore and to watch the seabirds and sea mammals in the water, and sometimes you see deer, bear, and wolf in the forest. In the summer you like to pick berries, and often you go out on a skiff to visit friends in nearby villages, to go fishing, or just to have fun on the water.

Some of the things you learn about from your family are where and when to get berries, how to fish, and how to be strong in life. If your family has a boat, you learn how to maneuver it. You like to run on the beach, play tag, play in the surf, ride on the water, and play with toys and your friends. You also like to help with the chores around your home and to hear stories. You look forward to the winter when the feasting ceremonies take place. During the Winter Ceremonial people receive gifts and eat, and the host chief displays the dances, songs, masks, and art that are a part of his family lineage.

ACTIVITIES

MATERIALS	Slides, projector, screen
	Maps
	Paper, colored pens

MAP

A group of houses is called a village. Look at a map of Washington, Vancouver Island, British Columbia, and Southeast Alaska. Point out villages of the Northwest Coast.

> *Angoon, Kake (Alaska); Duncan (Vancouver Island), British Columbia; villages such as Sitka (Alaska) that are now big enough to be called cities.*

Using a large piece of construction or butcher paper, draw a line down the middle and compare and contrast, using these questions:

What games do you play now when you go to the ocean with your family?

> *Tag, run in the surf, ride boats.*

What do you think it would have been like to be a child on the Northwest Coast a long time ago? What is it be like to be a child on the coast today?

Compare houses, games played on the beach or in the forest, the animals you would see, and the food you would eat.

Get together with a partner and talk about the lists.

What is interesting to you about these comparisons? What is similar about the lists; what is different? Pick one thing, and talk about it together. Switch partners and ask each other questions.

Older students: Imagine you are a Northwest Coast Native person today. Research treaty rights in the library. What might be your feelings or your point of view about treaties, land rights, and subsistence?

POSTER

Values to Live By (handout, page xiii)

TEACHERS: DISTRIBUTE COPIES OF THE HANDOUT VALUES TO LIVE BY TO YOUR STUDENTS. READ THE VALUES ALOUD TO INTRODUCE STUDENTS TO THE NATIVE WORLD VIEW (AS DEFINED BY NATIVE EDUCATORS OF WASHINGTON STATE).

As you complete lessons in this unit, ask your students which values were illustrated by the lesson. (For example, baskets might illustrate the first value and basketry designs might illustrate the second.)

You may wish to make a poster for your classroom based on one or more of the **Values to Live By**.

HANDOUT: Values to Live By

1. *We are taught to work together for the survival of our people.*

2. *All natural things have life and spirit. They have things to teach us if we are aware and listen.*

3. *We are taught to live in harmony within the circle of life, with all natural things, with our community, and with ourselves.*

4. *Our older children look after their younger brothers and sisters.*

5. *We honor the old ones for their wisdom. They hold a place of honor in our families and communities.*

6. *We prize a good sense of humor, especially when directed at one's self.*

7. *We respect the vision of others.*

8. *Our way is giving and sharing. If someone is greedy, he will lose everything in the end.*

9. *We honor persons for what they have done for the people, not what they have done for themselves.*

10. *Our traditional way is to feed strangers and make them comfortable.*

11. *We have a proud heritage that continues to live and grow within us.*

WELCOME

Vi (taq ʷšəblu) Hilbert (Upper Skagit)

This land has been inhabited by its First People, always. We each carry our proud identities.

In 1989 the state of Washington celebrated a centennial. During this celebration, many people were surprised to learn that there were 36 different tribes of Indians living in this state. In Washington state, groups of Indian people are called **tribes**, some of whom live on **reservations**. A reservation is an area of land the United States government put aside for Indian people to live on after it took away the original rights and land of the First People. Some of Washington's people belong to **Confederated Tribes**, or groups of tribes, such as the Yakima and Colville people. In Canada, groups of First People are called **bands**, some of whom live on **reserves**. Canadian and Alaskan coastal First People have **totems** and **crests**. The people who use totem poles and crests are the people of the Northwest Coast of Alaska and British Columbia.

The 26 recognized tribes, plus the ten groups who are still seeking federal recognition, have all practiced traditions which have been taught and maintained by the elders and ancestors of each group of people. They each have one or more languages that reflect the philosophy of their heritage. They each have religious practices unique to their areas. They have literature and historical information that has been transmitted through ancestral archives. These archives are maintained through the memories of their historians. They reserve the right to share or to keep private any or all of this information.

Until recently the history of the First People of this land had not been written by us because we had no written languages. Now, because trained linguists have been working with us, many of these languages are written, using the International Phonetic Alphabet (IPA).

Our elder historians are long gone, but they have left some of their teachings in the precious stories that reflect the philosophy, history, geography, poetry, music, humor, and drama encompassed within the literature of each group.

Some of our art may be found in the petroglyphs which have been documented around the state. A number of scholars have spent valuable time recording our culture and its art and artifacts. Among them are T. T. Waterman, Arthur Ballard, George Gibbs, Erna Gunther, Viola Garfield, H. K. Haeberlin, Edward Curtis, Lewis and Clark, George Dorsey, Franz Boas, Willard Rhodes, and Charles Wilkes. You will find these names in most bibliographies in books about

Native American studies. We do indeed thank each of these dedicated people for leaving us some valuable written documentation. We can still benefit from their years of work. Their manuscripts are available to all of us. Some of these fine minds also erred through the lack of foresight typical of their time, failing to collect the beautiful art that they observed in this area.

Our story is still being written, and archaeologists are yet uncovering evidence of our presence here since time began.

Thanks to the memories of our historians, you may still enjoy the literature of our ancestors. You may hear the ancient language and you may read its translation. You may also hear some of the music of our past.

We do indeed enjoy a rich and beautiful heritage in this state of Washington. The Lushootseed people and other groups in our state have shared their treasures with all of you who call this your home also.

For those who wish to become familiar with the First People, the tribes have written brief explanations about themselves, speaking about their home and history. To understand our people of Washington, an excellent resource is the Burke Museum's publication *A Time of Gathering: An Intertribal Welcome, Statements from Thirty-six Washington Tribes* (edited by Robin K. Wright and Roberta Haines).

This background information has been provided by Mrs. Vi Hilbert, an Upper Skagit elder, language teacher, and community leader. She has contributed to many projects, including *A Time of Gathering* (the Thomas Burke Memorial Washington State Museum's centennial project), and advises many people working in education, the community, and the arts. Mrs. Hilbert is the head of Lushootseed Research, an education, research, and archive group.

HANDOUT: Storytelling

TEACHERS: MRS. HILBERT SAYS THAT OFTEN WHEN SHE TALKS TO PEOPLE, SHE LIKES TO START OUT WITH A STORY. THIS STORY IS ONE OF HER FAVORITES; IT ALLOWS THE LISTENER TO THINK ABOUT A JOURNEY THROUGH LIFE AND ABOUT THE USE OF SYMBOLS AND METAPHORS.

PLEASE REMEMBER THAT WHEN A STORY IS TOLD BY SOMEONE, IT IS WRITTEN AS IT WAS TOLD. EVERYONE HAS A DIFFERENT WAY OF SPEAKING. IT IS UP TO THE LISTENER (OR THE READER) TO LISTEN VERY CAREFULLY AND TRY TO UNDERSTAND THE MEANING OF THE STORY.

COYOTE AND ROCK

Told by Hagan Sam (Tulalip elder) in 1963

> This coyote. Coyote went and he found his friends. He saw his friends were gathered at this large Rock. This Rock was very flat on top. He asked his friends, "What are you folks doing?"
>
> They replied, "Oh, we have just gathered. We are giving this Rock some of our possessions as we prepare to travel. In this way our journey will be shortened. This is why we are paying our respects to Rock with these presents."
>
> Coyote now said, "I will fix him. I will give him just junk!" Coyote then climbed up and spread the junk he was giving to Rock. He spread this worthless junk out on the flat surface of Rock. Then he got down. Coyote laughed as he said, "Who is Rock that I should pay him anything!"
>
> Coyote proceeded to walk. As he walked he heard something. It was a thumping noise! Coyote turned around, then he saw this huge Rock which was chasing him! It was making a very loud thumping noise as it rolled along chasing Coyote! The Rock was furious as it chased Coyote! Furious because Coyote had insulted him by giving him worthless junk. Coyote ran. Now he ran. Rock chased him.
>
> Coyote asked his younger brothers, "What shall I do now, my little brothers? I am getting weak. I am tired now!" His little brothers replied, "You would give us your usual response, I knew it all the time, what you are advising. You look for a little hole in the mountain and you crawl in that very small hole. The Rock will be unable to crawl into such a small hole."

Coyote followed the advice of his little brothers then and crawled into a small hole which he had managed to find. The Rock followed him but was unable to get inside. So, Rock turned himself around against the small opening in the mountain. Then he called Coyote, saying, "You shall be trapped in there until you die!"

Coyote was there for a long time. He was now very skinny, very thin.

Again he remembered his younger brothers. "Come out my little brothers. I am so weak now. What shall I do, my younger brothers?"

His little brothers emerged. "You would tell us as you usually do, 'I knew that (which you tell me) all the time.' You just howl and shake your head from side to side as you do so. Then Rock will be led to think, 'Oh, Coyote has lots of friends in there with him.'"

"What are you doing in there, Coyote?" Rock asks.

"Oh, I am just gathering my friends and relatives."

Now Rock was frightened and he left. He left Coyote. Coyote said as he laughed, "Get back my little brothers. I knew what to do all the time!"

Now Coyote won. He defeated the big Rock. "Get back my little brothers! I knew all the time what I should do."

That is the end.

From Hilbert, Vi. *Haboo: Lushootseed Literature in English.* Seattle, 1980, pp. 134-135.

DISCUSSION

SYMBOLS AND METAPHORS

Coyote and Rock *is a story about a journey through life. What do you think Rock symbolizes?*

Here are suggestions:

- Rock symbolizes something we need to respect, be aware of, and be at peace with. In other words, each person is responsible for respecting all living things.

- Rock also symbolizes something that challenges a person and is potentially strong enough to defeat a person. Coyote learns that he knew and had all along what he needed to overcome his obstacle, demonstrating how each person has the inner knowledge and strength to get out of a tough situation.

Can you think of any responsibilities you have in your life? What do you have inside of you to help you fulfill your responsibilities? (These answers will vary.)

Stories are a way of teaching in Native American life.

Throughout the educational process, respect and love for the self, others, animals, trees, air, and water were and are talked about. A story such as *Coyote and Rock* tells how someone treated another with disrespect, and that was not good.

Native people have a traditional educational process and system. For example, songs are taught while games are played, or stories are taught while work is being performed.

Section 1: Art for Everyday Use

Ellen Jumbo of Port Alberni, Vancouver Island, British Columbia, Canada.

From Steltzer, Ulli. *Indian Artists at Work.* Seattle: University of Washington Press, 1980, p. 70.

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Section 1: Art for Everyday Use

Introduction

This section looks at some objects that would have been used traditionally in the everyday life of Northwest Coast Native people:

Lesson 1:	Mat creaser	(Coast Salish)
Lesson 2:	Basket	(Puget Sound Salish)
Lesson 3:	Bent-corner box	(Bella Bella)
Lesson 4:	Model totem pole	(Haida)
	Houseposts	(Kwakiutl)
Lesson 5:	Model canoe	(Tlingit)

The **physical** aspects of the art objects are addressed. The **materials** from which the objects are made are significant because they represent the specific Northwest Coast environments of the people who made them. These environments include the ocean, the waterways, and the forest.

In addition to examining materials, uses of the objects are studied. We will examine: (1) objects used by an individual, such as mat creasers, baskets, and bent-corner boxes; (2) objects that make up the architecture of homes, such as houseposts; (3) objects for the exterior environment of the home, such as totem poles; and (4) objects that take people to other villages, such as canoes.

Finally, in this first section students are introduced to **design.** Design is analyzed for the technology used to make the objects. We also look at how animals are stylized in different ways, as geometric forms in baskets, as representations on the flat surfaces of bent-corner boxes, as three-dimensional Northwest Coast surface design in totem poles and houseposts, and in the form of canoes--objects whose personal characteristics are part of their description and identity.

Lesson 1: Mat Creasers and Mat Weaving

SUMMARY: Students look at slides of a mat creaser and of cattail mats, discuss the materials and technology used to make mats and the use of mats, and draw mat creasers.

LESSON OBJECT	Mat creaser (Coast Salish)
GOAL	Students will recognize the technology involved in making a mat by studying the gathering of materials and the construction of the mat, in order to understand the use of the mat creaser.
OBJECTIVES	Students will discuss the various uses of mats. Students will identify the materials and steps involved in the gathering and preparation of the cattails. Students will analyze the tools used in constructing a mat. Students will examine the design of a mat creaser.
TIME	45 minutes
METHODS	Slide observation and discussion Creative art projects Descriptive and creative writing
MATERIALS	Slides 1 and 3, projector, screen Paper, colored pens, scissors, tape
HANDOUTS	Gathering reeds to make mats (1:7) How to use a mat creaser (1:9)

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DISCUSSION

SLIDE 1

There are two main types of mats: those made from cattail (genus *Typha*) and those made from tule (genus *Scirpus*). As Bruce Miller, Skokomish educator, said, tule and cattail are similar but are used differently. Both are tall, grasslike plants that grow in marshes. Tules (also called bulrushes) are round. Tule mats are twined together. For cattail mats, only the female grasses are gathered, in June and July. Cattail mats are sewn together and are flat.

In the Puget Sound region, cattail mats are more popular; in other areas of Washington state, tule mats are favored.

A mat creaser is a hand-held, crescent-shaped wooden tool that is used to make cattail mats. Many mat creasers are designed to resemble birds. Along the bottom edge of the mat creaser is a groove. It is for the sewing needle that is used to stitch the reeds together. Creasing the mat keeps the holes created by the needle from getting bigger and damaging the mat. In any cattail mat you can see the rows of ridges created by the mat creaser.

When the sewing is completed, the maker may leave the mat plain, tie the ends with tule braiding, or weave other grasses along the edges of the mat.

What would be the uses of the mats made out of cattail reeds by the Puget Sound Salish Native Americans?

SLIDE 3

> *Large mats were used as room dividers and to make mat huts or shelters. Medium-size mats were used for beds, pillows, and seats; to place food on; and for protection from the rain. Narrow mats were used for cushions in canoes. Mats could be also used as sails for canoes.*

Why are cattail reeds more important to the Puget Sound Salish people than to the people farther north on the coast?

> *Cattail reeds grow in lowland marshes where fresh water from many rivers empties into the Puget Sound and mixes with the salt water. The Puget Sound region has many large marshland areas, and the cattail reeds grow in abundance. They are larger and stronger than other grasses and can be put to many uses.*

HANDOUT

How are cattail reeds gathered?

The female cattail reeds (those without seeds) are gathered in June and July (handout, 1:7). Those growing near salt water are thought to be stronger, and those in partial shade are more flexible than those in the full sun. The reeds are cut near the base and allowed to dry for a few days; then they are cut along the center of the leaf to prevent the growth of mold. The reeds are then dried for several weeks.

How are mats constructed?

After drying, the cattail reeds are cut into equal lengths. The mat maker places the reeds side by side, using as many as needed for the size of the mat.

HANDOUT

Using a long, thin wooden needle with thread made out of grass or nettle twine, the mat maker passes the needle through three or four cattail reeds. Before pulling the needle and thread through, however, the maker uses a mat creaser to form a ridge just above the area where the thread will go through the reeds (handout, 1:9).

What might happen if you picked cattail reeds any time of the year, dried them without gutting them, and then sewed them together without creasing the mat?

The reeds might be too short in early spring or too tough and brittle in the fall or winter. If you didn't split them they might mold or fail to dry properly.

If you didn't crease the mat, the holes created by the needle might enlarge and the entire mat might fall apart.

How might the Puget Sound Salish Native American mat makers have developed the procedure for making their superb mats?

They experimented with different plants at different times of the year, tried different sewing materials and techniques, and tested mats made with different plants and techniques until they found the best materials and techniques for the intended use of the product.

Why do you think mat creasers are often shaped like birds?

Many birds live in the marshes where the cattail reeds grow.

ACTIVITIES

VILLAGE MURAL

Hang a large sheet of butcher paper on the wall of the classroom. Draw a Northwest Coast village, including a mountain range, a beach, houses, the ocean, the sky, and the shoreline. Leave room in this mural to add other activities that you may perform as you complete the lessons. (See the photograph of Tongass Village, 1:47.)

Draw mat creasers and cut them out. Use them as a border for the village scene or place them in the scene where they would be used to weave mats (i.e., outside the home on a warm day, inside when it is raining).

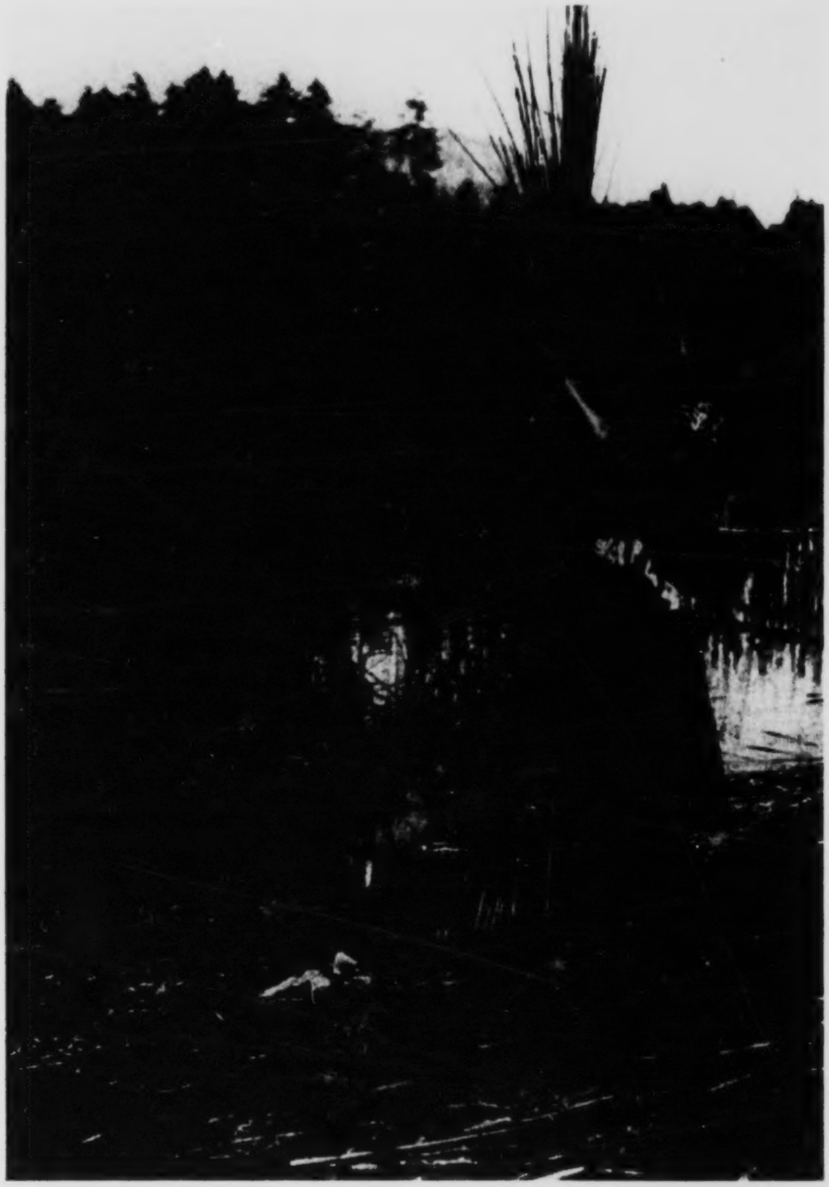
BOOK

Draw a mat creaser shaped like a plant or animal that lives in the marsh, such as a bird, a cattail, and so forth. Older students may research marshes and wetland habitats and incorporate their findings about the environment in their drawings.

Or draw the outline of the mat creaser and write a poem on the mat creaser-shaped page. Save this for your book.

HANDOUT: Gathering reeds to make mats (Cowichan)

Photograph by Edward Curtis, 1912.



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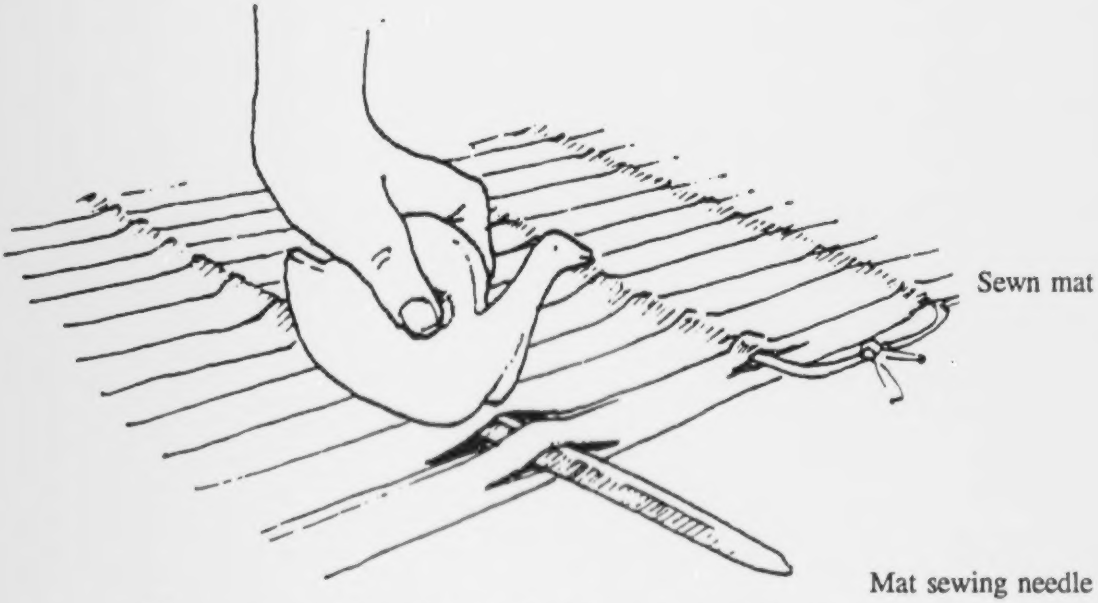
HANDOUT: How to use a mat creaser

Image copyright 1984, Hilary Stewart.



USED FOR CRIMPING CATTAILS AND TULE REEDS IN MAKING MAT. GROOVE ON UNDERSIDE OF CREASER FITTED OVER TRIANGULAR MAT NEEDLE. CS 53

The mat creaser is used for crimping cattails during the mat-making process. The groove on the underside (or belly) of the bird fits over the triangular mat sewing needles.

From Stewart, Hilary. *Cedar: The Tree of Life to the Northwest Coast Indians.* Seattle: University of Washington Press, 1984, p. 103.

Lesson 2: Basketry

SUMMARY: Students look at slides of baskets (in context and alone) and discuss basketry materials and uses for baskets. As an activity, students create their own basket designs using a grid that simulates a basket design.

LESSON OBJECT	Basket (Puget Sound Salish, Twana)
GOAL	Students will recognize the materials and technology used in creating baskets in order to understand uses for baskets. Students will recognize the use of symbols in basketry design in order to understand the environmental awareness of the basket makers.
OBJECTIVES	Students will analyze the functional uses of baskets, or how form serves function. Students will identify the materials and technology involved in creating a basket. Students will identify symbols used in basket design, understand the meaning of these symbols, and create their own designs.
TIME	45 minutes
METHODS	Slide observation and discussion Identification and analysis Hands-on visual exercises Creative art projects
MATERIALS	Slides 2 and 3, projector, screen Graph paper, colored pens
HANDOUTS	Quinalt woman with openwork clam basket and woven hat (1:17) Weaver Lena Jumbo (1:19) Drawing basket designs (1:21) Haida basket weaver Florence Davidson (1:23)

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DISCUSSION

SLIDE 3

In the study of the way people obtain their food, the term *hunter-gatherer* is used to talk about people who satisfy their need for food and their other basic needs by hunting animals and gathering plants. Specialized knowledge of the flora of the environment is very important, as is a receptacle to hold the gathered items. Baskets serve as receptacles for berries, roots, clams, other foods, and medicinal plants.

SLIDE 2

In this basket, wolf (along the rim), fern (across the middle), and salmon gills (in the bottom field) are shown.

A basket functions as a **useful object** in the gathering process. It also functions as an **object of beauty** through its decoration--for example, wolf, mountain, fern, dog, and other living beings. It functions as a **family heirloom**, often surviving for generations as a remembrance of the deceased relative who made the basket and of the lessons left behind by that person. When looking at a basket, one might see berry stains left from previous use or find the weaver's hair inadvertently woven into the fiber during the creation of the basket.

Name different types of containers we have in our homes.

> *Glass jars, plastic containers, boxes (cardboard, wood, metal, and so on), envelopes.*

What are some things we keep in these containers?

> *Food, clothing, valuables (money, jewelry, and so on), papers, pins, pencils.*

What are some things Native American people from the Puget Sound region might have stored in baskets long ago?

> *Food (clams, berries, roots, and so on), clothing, valuables, tools (for fishing, weaving, and so on), and materials for sewing, weaving, or other domestic tasks.*

Would one type of basket or container hold all these types of things?

No. You need different baskets for different functions. Some baskets have to resist moisture; some have to hold water. Some must be large and sturdy, some small and flexible, and so on.

Give examples of baskets that are created to meet the needs of the Northwest Coast people, and describe their uses.

HANDOUT

There are watertight baskets made of coiled cedar root, and baskets used for cooking with water and heated stones. (Compare this use to cooking in bent-corner boxes, Lesson 3: Bent-corner boxes.) For carrying clams there are openwork baskets made of split cedar branches that allow the water from the clams to drain out (handout, 1:17); there are small twined openwork baskets for storing small objects, closely woven twined baskets for picking berries, and twined trinket baskets. Heavy or bulky objects such as roots and dried fish are carried in rectangular burden baskets made of cedar root, and small, closely woven twined baskets of reeds are used for the temporary storage of small items.

What materials are used to make baskets?

The most frequently used materials are:

Beargrass: used for decorations on the basket and for the horizontal elements (weft) of the basket. The grass is gathered during the summer, cured for two weeks, and then stored in a dry place. Beargrass can be dyed different colors and is a valued trade item.

Tule or cattail reeds: used to practice basket weaving and to make temporary baskets. Reeds are gathered from marshes during the summer.

HANDOUT

Western red cedar: the roots and inner bark are used. The bark is gathered in late spring when the sap is still running in the tree (handout, 1:23). Two or three strips of bark are peeled off the tree, leaving the tree alive and able to heal. The roots are peeled, split, and used for coiled and twined baskets. (Spruce roots are also used.)

Sweetgrass: an important basket-making material, also called sedge. Native American people in the Puget Sound area refer to sedge as sweetgrass, even though it is not the same sweetgrass that grows on the Great Plains. Puget Sound sweetgrass grows in marshes and is gathered in the late summer. Then it is split, cured for three or four days, and flattened before weaving begins.

What sources are used for natural dyes to color baskets?

> *Oregon grape bark is used to make yellow, red alder bark is used to make red, and lichens are used to make green.*

HANDOUT

How do you think the Native basket makers learned which environmental materials were best for making baskets, what techniques to use to weave baskets, and how to dye the fibers?

> *The people learned the best materials and techniques by using their knowledge of their home environment and by experimenting with various materials--trying them in different combinations, gathering them at different times of year, and continuing to adapt new techniques and ideas to original models (handout, 1:19).*

A word often used to describe the use of tools, methods, and knowledge to make items is technology. Making a computer or a rocket requires technology, and so does making a basket. For example, if you were handed all of the parts necessary to make a computer and all of the parts necessary to make a basket, could you put either of them together?

HANDOUT

Let's look at some basket designs (see handout, 1:21). Can you identify some of the symbols?

> *There are wolves and dogs, salmon gills, diving birds, and human (male and female) figures.*

What is the difference between the designs for the dog and the wolf?

> *The dogs' tails are up and the wolves' tails are down.*

Why would salmon designs be important to the basket makers?

> *Salmon is a very important staple food of the Puget Sound people.*

Why would the diving bird designs be important?

> *Like the Native American people, the diving birds fish.*

How can you tell the difference between the male and female figures?

> *The female figure wears a skirt.*

Sometimes the human figures are placed inside a fish net design. What might this mean?

> *Puget Sound Native American elders teach that in their own world the salmon are people, and they turn into fish only during certain times of the year. The salmon have life and a spirit, and are to be respected by all of us. The people who carry the old teachings (the lessons from the ancient ones) believe this to be true. This teaching shows us that we should revere all things and that all things have life and spirit.*

ACTIVITIES

HANDOUT

VILLAGE MURAL

Refer to the handout on page 1:21. Cut out a piece of graph paper in the shape of a basket. Draw the designs from the handout, such as salmon, wolf, mountain, and dog, on the graph paper with colored pens, crayons, or pencils. Traditional colors are in the brown and black ranges.

Cut and paste your basket designs around the border of the village mural. Think of where baskets might be stored and used inside a home; place your basket designs there. Or think of where the animal in your design might want to be (a wolf in the forest behind the house, a dog outside the house with a child playing, the mountains behind the forest), and place your design there. Older students may create their own designs based on the grid format.

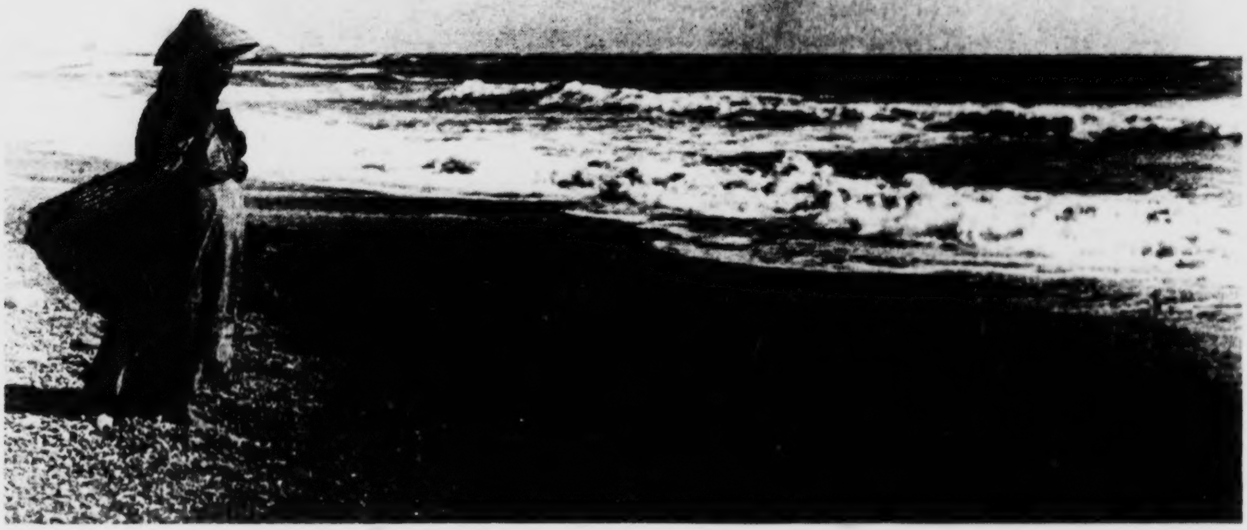
BOOK

Cut out a piece of graph paper in a basket shape. Draw the designs from the handout, such as salmon, wolf, mountain, and dog, on the graph paper with colored pens, crayons, or pencils. Traditional colors are in the brown and black ranges. Save your basket and designs for your book.

Research uses for baskets. Write a poem about basket use, animals and plants that appear on the basket, or the basket weaver.

HANDOUT: Quinalt woman with openwork clam basket and woven basketry hat

Photograph by Edward Curtis.



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HANDOUT: Weaver Lena Jumbo, Ahousat, Vancouver Island, British Columbia, with her basket

From Steltzer, Ulli. *Indian Artists at Work.* Seattle: University of Washington Press, 1980, p. 74.

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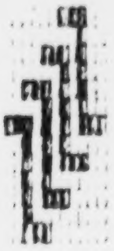
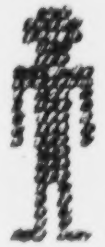
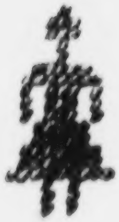
HANDOUT: Drawing basket designs of animals and plants on graph paper



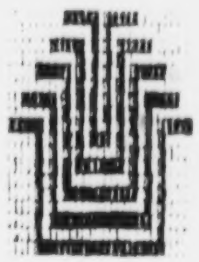
Salmon gills



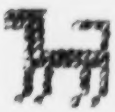
Man



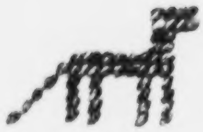
Woman



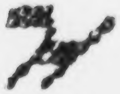
Spreading plant (fern)



Dog



Wolf



Diving bird

From Thompson, Nile, and Carolyn Marr. *Crow's Shells: Artistic Basketry of Puget Sound.* Seattle: Dushuyah Publications, 1983, pp. 37, 48.

HANDOUT: Haida basket weaver Florence Davidson gathering cedar bark

Florence Davidson, Masset, cutting cedar bark to weave a hat.

Pulling cedar bark.

Separating the inner from the outer bark.

With cedar bark bundles.

Take it while you got the chance; you don't get a chance like this again! This is what Raven taught the people in the beginning. (Florence Davidson)

From Steltzer, Ulli. *Indian Artists at Work.* Seattle: University of Washington Press, 1980, pp. 34-35.

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Lesson 3: Bent-corner boxes

SUMMARY: Students look at a slide of a bent-corner box, discuss the materials and technology used in making a box, and identify the Northwest Coast method of representation, sometimes called formline design, by performing an art activity.

LESSON OBJECT	Bent-corner box (Bella Bella)
GOAL	Students will look at the materials and technology used in making a bent-corner box in order to understand the meaning, uses, and design of bent-corner boxes (everyday and ceremonial).
OBJECTIVES	Students will recognize the materials used in the construction of bent-corner boxes. Students will be able to identify the tools used in the manufacture of bent-corner boxes by looking at drawings of them. Students will recognize the Northwest Coast method of creating stylized design images, as used on the flat surfaces of bent-corner boxes. Students will understand how the beauty of these boxes comes from their spiritual associations.
TIME	45 minutes
METHODS	Slide observation and discussion Identification and analysis of materials and tools Hands-on visual exercises Creative art projects Descriptive and creative writing
MATERIALS	Slide 4, projector, screen Paper, pens, tape, scissors
HANDOUTS	Objects made from the Tree of Life (1:31) Larry Rosso making a bent-corner box (1:33) Tools for woodcarving (1:35) Anatomy of an animal on a bent-corner box (1:37) Bent-corner box activity (1:39)

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DISCUSSION

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A bent-corner box is a wooden box made from a long cedar board. First the board is measured, then three grooves are carved in it. The board is steamed to be made pliable and then bent.

Boxes were (and are) used to store and carry all sorts of food, clothes, tools, and other everyday and ceremonial items. Boxes were used to cook and serve food in. Some boxes were used as coffins. Boxes range from plain to very elaborate, depending on their uses.

Can you think of a use for the box in the slide?

> *It is used to hold things. It is a durable, watertight container for cooking and storage.*

Can you imagine what types of things were stored in boxes?

> *Clothes, food, toys (such as toy canoes, dolls, baskets), dried and smoked meat, dried and smoked fish, dried berries, seaweeds, and other food. Large boxes could hold up to one hundred pounds of material, such as food, twined ropes, or fishing implements.*
>
> *Boxes were used to store possessions, from everyday items such as tools, rope, and sewing implements to prized crest materials such as masks, rattles, and button blankets. They were used to transport goods during a move. Boxes were also used for cooking. At the end of a person's life, a box might be used as a coffin.*

Boxes were also sometimes used as cooking pots. Can you think of a way to use this box as a cooking pot?

> *When the bent-corner box was used for cooking, smooth heated rocks were carefully placed in the box, which already had water in it. The hot rocks boiled the water in the box. The food was then added, along with plants for seasoning. Next the lid was secured. The food inside was steamed to perfection. As we learned in the previous section, baskets were also used for cooking, via the same technique.*

Look at the bent-corner box in the slide. What do you think the box is made of?

> *Cedar from the cedar tree, often referred to as the "Tree of Life," and paint. Cedar is called the Tree of Life because it gives many things to the*

HANDOUT

people, from homes for them and the other beings of their world to material for boxes, houses, hats, and canoes (handout, 1:31).

Cedar is also used for weaving baskets and making clothing, such as capes and hats (Lesson 9: Woven Hats: Crest Items).

Look at the bent-corner box in the slide. Describe it.

The box is rectangular and has a lid. (The lids of some boxes in museums are missing.) The box has decorations all over it.

Do you think all boxes were this elaborately decorated? Why or why not?

Not all boxes were so elaborate. The more highly decorated ones were for special uses, such as storing precious masks, blankets, rattles, and ceremonial and crest items.

Plain boxes were for everyday use. Everyday boxes were used to store items such as fishing line, ropes, and sewing implements.

HANDOUT

Look at the handout on making a bent-corner box (1:33). Can you guess how a box is made?

A board (from the cedar tree) is split off of a cedar log. Three grooves, called kerfs, are carved into the board with a crooked-blade knife and a straight-blade knife. Kerfs are straight-line cuts that look something like a "v" in cross section. Sometimes bent-corner boxes are called kerfed boxes.

What happens next?

The kerfs in the wood are held over steam until the board becomes pliable. Then it is bent into a 90-degree angle.

This happens for how many corners?

Three.

What happens at the fourth corner?

It is pegged or sewn together to make the final form. Then the bottom is pegged on. The top is carved from a single block of cedar, measured to fit snugly over the box. The box is painted, and sometimes tertiary areas are carved in a relief design.

The artist making the box determined what type of design to place on its surface, depending on the use of the box and the request of the person commissioning the work. A box for ceremonial gear was very elaborate since it was for a special purpose. A box made for everyday items might be plainer. A box commissioned by a specific family might have that family's crest design on its surface.

HANDOUT

What do the tools used in making a bent-corner box look like (1:35)?

> *There is a knife with a hook (called a crooked knife), a straight knife, and an adze (this looks something like an ax, but with the blade set perpendicular to the handle). An adze evens the thickness of wood and smooths its surface.*

Describe how the tools are used to make the box. Refer to your handout for clues.

> *The adze is used to smooth the board and to make it thin enough to carve. The straight knife and/or the crooked knife are used to make the three kerfs. These are the places where the box will be bent.*

Think about how boxes can be made watertight. How do you think the artist made them that way?

> *The seams were made to fit so tightly when the box was put together that they held in water, oil, or any other liquid.*

How do you think the people of the Northwest Coast learned to make boxes so well?

> *They experimented with different tools and techniques until they found the ones that worked best for their purposes.*

HANDOUT

Look at your handout on the anatomy of an animal on a bent-corner box (1:37). Long ago on the Northwest Coast, a way of representing animals, plants, and other beings was developed. This system uses shapes and lines to define body parts. The shapes used are sometimes called **ovoids** and **"u" forms**, and the lines are sometimes called **formlines.** Red and black are the most common colors used to paint bent-corner boxes, although blue and blue-green are sometimes used. The designs on bent-corner boxes are living creatures rendered in an abstract way, the body parts represented by oval-like shapes, and arranged to fit the space on the box.

Point out the different parts of the animal on the handout. Compare the handout to the box image, pointing out anatomical parts. What could be a reason for putting the images of animals on a bent-corner box?

Each living being shown on a box represents a specific spirit. Often, the spirit of the figure shown on the box protects the contents of the box. For this and other reasons, boxes are treasured heirlooms, passed down to family members for generations.

ACTIVITIES

HANDOUT

Make a paper model of a bent-corner box (1:39, best for K-2). The bent-corner box activity on the handout was drawn by Pam Holloway (Kwakiutl). Holloway has worked for the Campbell River School District, writing curricula. She has graciously offered her design and her family crests in order for you to learn more about Northwest Coast (specifically Kwakiutl) art.

MATERIALS	Crayons, markers, or colored pencils Scissors, glue, or tape Card stock or heavy paper (to photocopy image onto)
HANDOUT	Bent-corner box activity by Pam Holloway (1:39)

INSTRUCTIONS

1. Color the bent-corner box and lid you made from the handout. (Usually the boxes were cedar color with red, black, white, or blue-green designs.)
2. Cut out the box base and side panels. Fold the side panels, and glue them together, forming a box shape.
3. Cut out the box lid. Cut a short distance into the four corners of the box lid (along the dotted lines). Fold the lid to fit on the box, and glue at the corners. Do not glue the lid to the box; it should remain moveable.
4. Discuss how students will use their boxes. What will they keep in them?

VILLAGE MURAL

Draw a bent-corner box. Place the drawings on your village mural where boxes would be found--for example, on the shore waiting to be placed in canoes for transporting goods, in the home to store food, in a special safe place to store ceremonial clothing, as room dividers in the longhouse. Draw an item that you would place in your box. Put the drawing in your box or behind the drawing of your box affixed to the mural.

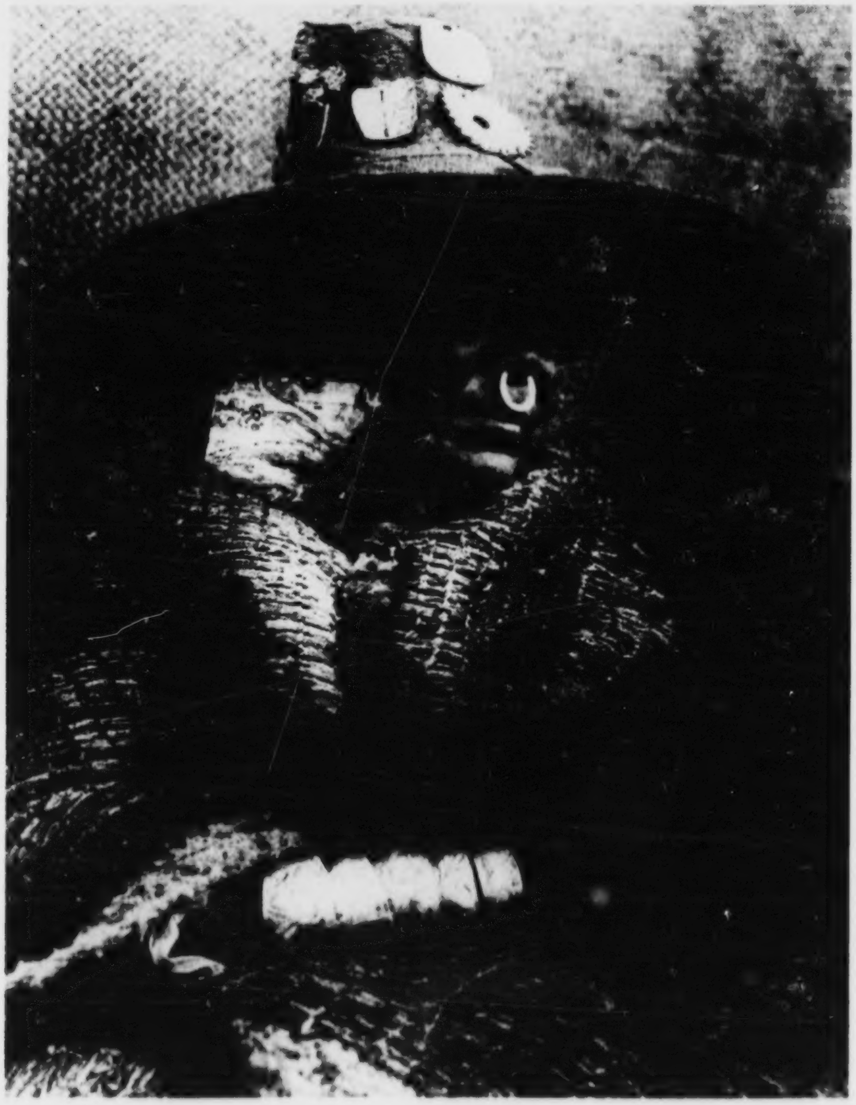
HANDOUT

BOOK

Draw the bent-corner box or, using your handout on the anatomy of an animal on a bent-corner box that shows "u" forms and formlines, draw an animal or creature of your choice in the Northwest Coast style. Save this drawing for your book.

HANDOUT: Objects made from the Tree of Life

Photograph by Edward Curtis, 1914.



The woman is wearing a cedar bark cape, a woven hat, abalone earrings, and silver bracelets.

From Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA448).

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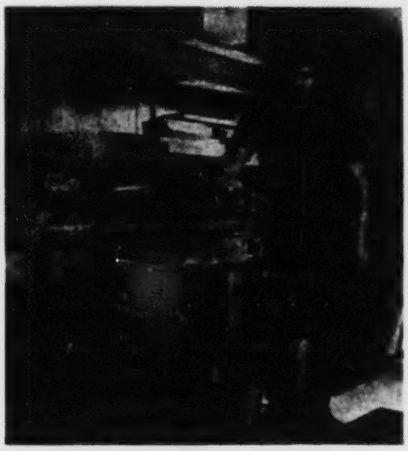
HANDOUT: Larry Rosso of Vancouver making a bent-corner box

1.



2.

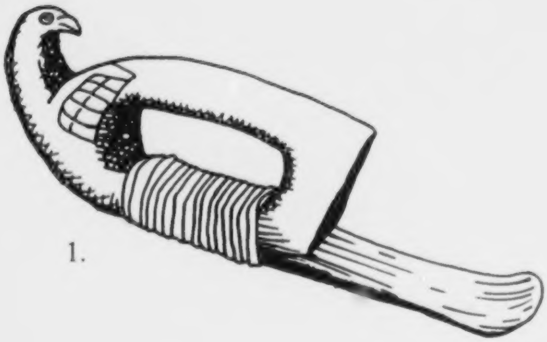
3.

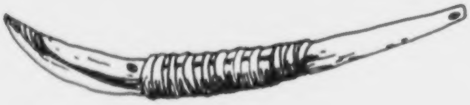
4.

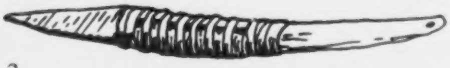
1. Carving the board to make into a box.
2. Steaming the wood.
3. Bending the wood.
4. Putting the box together.

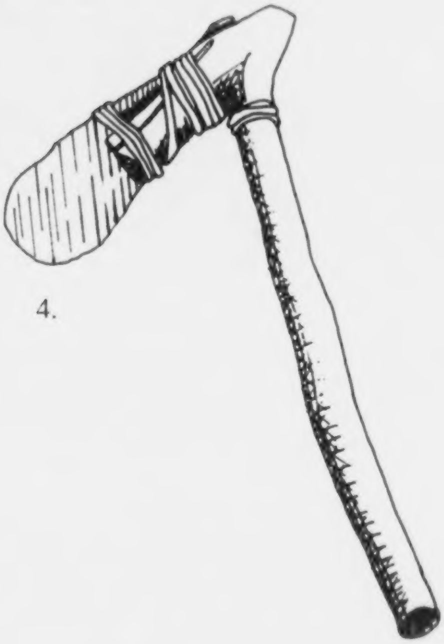
From Steltzer, Ulli. *Indian Artists at Work.* Seattle: University of Washington Press, 1980, p. 49.

HANDOUT: Tools for woodcarving


1.

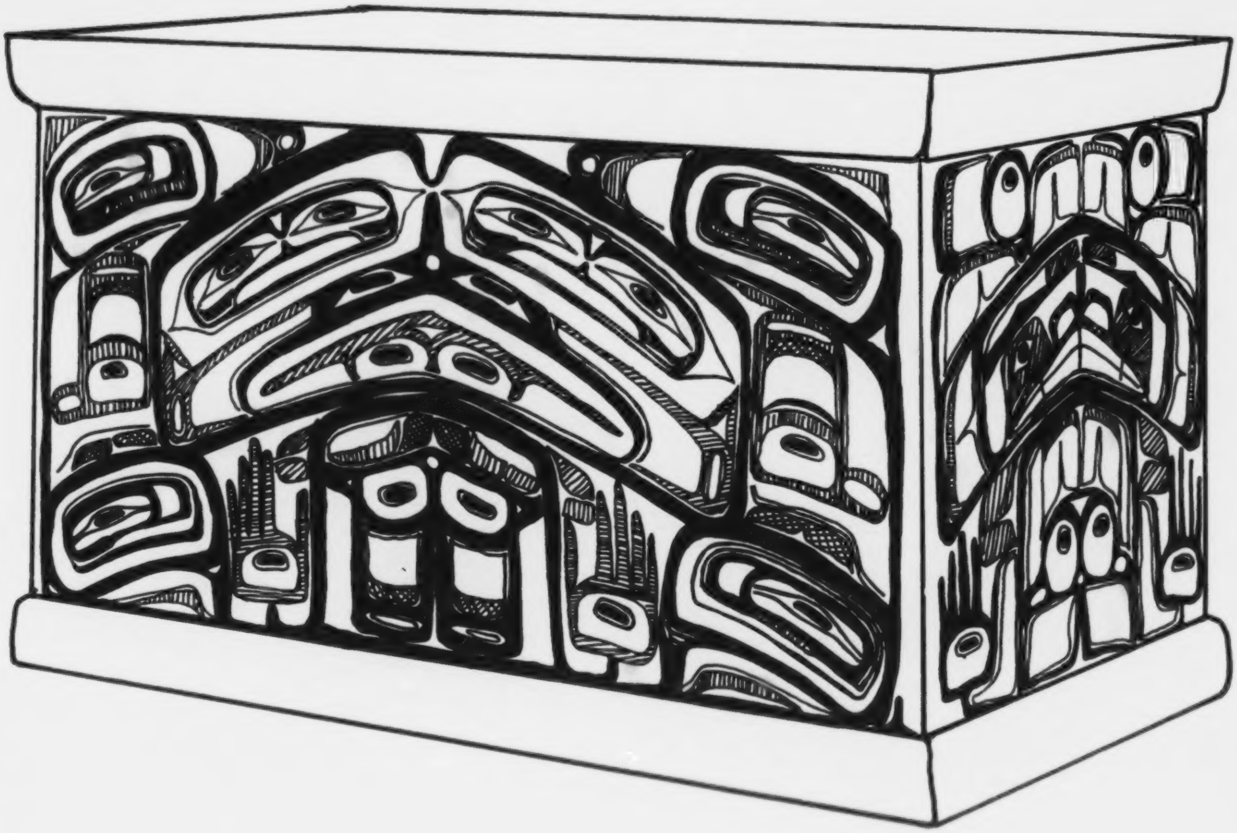

2.


3.


4.

1. D adze
2. Crooked knife
3. Straight knife
4. Elbow adze

HANDOUT: Anatomy of an animal on a bent-corner box



HANDOUT: Bent-corner box activity by Pam Holloway

Image copyright 1990, Pam Holloway.

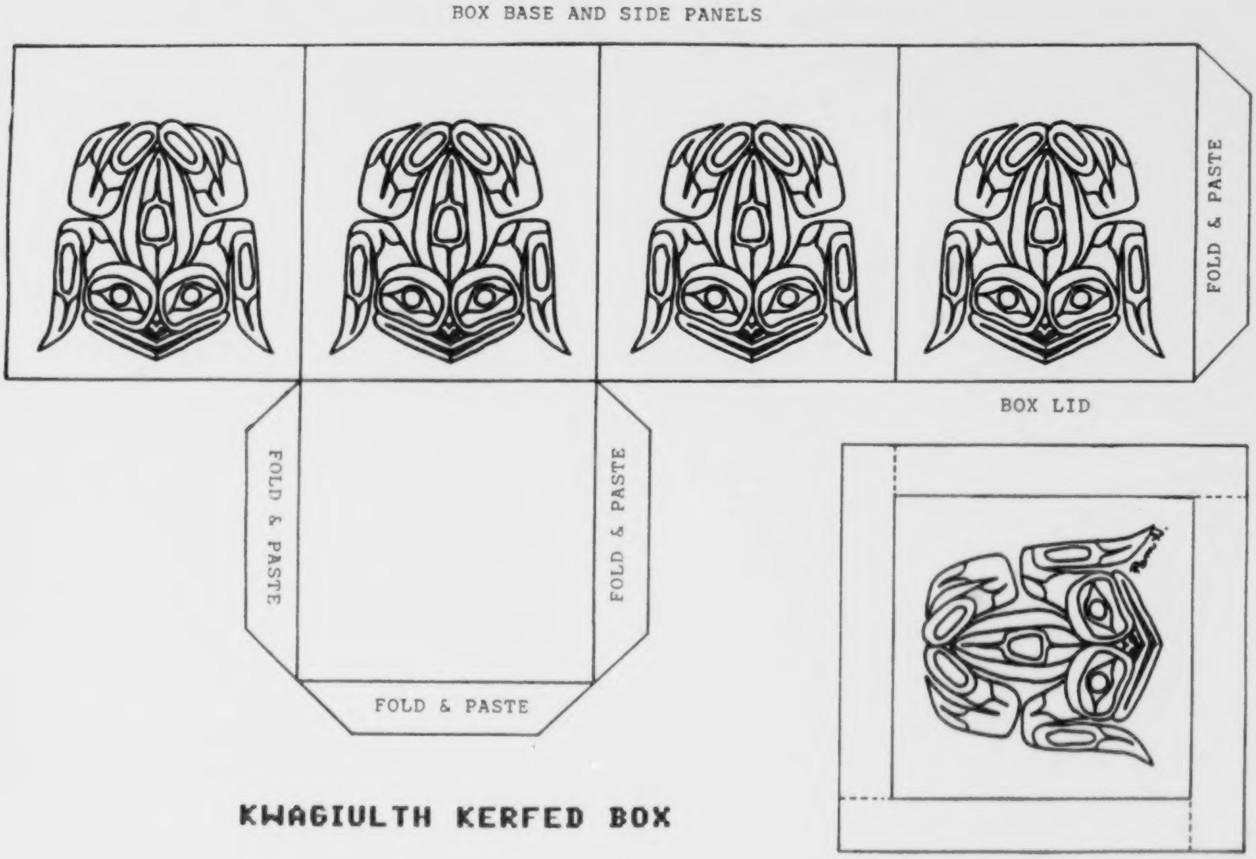

BOX BASE AND SIDE PANELS
FOLD & PASTE
FOLD & PASTE
FOLD & PASTE
FOLD & PASTE
BOX LID
KWAGIULTH KERFED BOX

Image may be enlarged on your copier.

Lesson 4: Totem Poles and Houseposts

SUMMARY: Students look at slides and handouts of totem poles and houseposts; discuss the technology, uses, and meaning of posts and poles; and look at how beings are represented in the architectural forms of the Northwest Coast.

LESSON OBJECT	Argillite model totem pole (Charles Edenshaw, Haida) Houseposts (Arthur Shaughnessy, Kwakiutl)
GOAL	Students will recognize and differentiate between houseposts and poles by looking at archival photographs, slides, and handouts in order to understand the historical significance, meaning, and symbolism of totem poles and houseposts.
OBJECTIVES	Students will discuss the functions of totem poles and houseposts. Students will identify the materials and technology used to create totem poles and houseposts. Students will recognize Northwest Coast style design on three-dimensional objects (houseposts and totem poles).
TIME	45 minutes
METHODS	Slide observation and discussion Visualization Hands-on visual exercises Creative art projects Descriptive and creative writing
MATERIALS	Slides 5 and 6, screen, projector Paper, colored pens, crayons, or colored pencils Tape or glue, scissors
HANDOUTS	Old Tongass (1:47) Houseposts and raising houseposts (1:49-1:51) Raising a totem pole (1:53) Raising totem pole carved by Bill Reid (1:55) Robert Davidson carving a pole (1:57) Reading a totem pole (1:59)

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DISCUSSION

HANDOUT

The people who first visited the Northwest Coast from other places in the world were fascinated by the architectural structures that the Northwest Coast Native people built, such as longhouses, houseposts that supported the houses, and poles (memorial poles, mortuary poles, totem poles, and portal poles) (handout, 1:47).

Each pole can be defined by its size, its shape, and the creatures displayed on it. Each pole has a unique function, or reason for existing.

Totem poles and houseposts have several functions. They are illustrations of stories or events in a story, and they are memorials to the deceased. They can also display the crest of the owner.

Look at the photo that shows a village on the Northwest Coast (handout, 1:47). Look at the houses and the scene. Describe what you see. Point out totem poles and houses. How are the houses situated?

> *Houses are on the beach, built close to one another and facing the water.*

What kind of structure is this home (handout, 1:49)?

> *The house is built with post-and-beam construction. Although there were variations in the styles of homes on the coast, generally their structure consisted of cedar posts and beams with cedar planking for sides and roofs.*

How do you think houseposts functioned?

> *Houseposts supported the major structural framework beams of the home, on which the roof beams rested.*

SLIDE 6

Ethel Alfred, a Kwakiutl elder, talked a little bit about her life. She was born in the community house. It was supported by four posts, very much like the two houseposts you can see at the museum. She lived there with her other family members, to whom she was very close, including her cousins. When Ethel was born, her grandmother was midwife to her mother. Ethel said:

> *There are a lot of similarities in how we were brought up, then and now. There are things we still learn and teach our children.*
>
> *For example, it is important to know who you are, to know your past (your relatives), because the more I know about myself, the better I feel*

> *about who I am. This is true for everyone. It is important to have respect for your elders and for your family and community. It is necessary for us to know our songs, dances, and heritage.*

The head of the house and his family lived in the rear right of the house; the next-ranking family had the rear left. Other families had their places along the side of the house, again according to rank. Bent-corner boxes, baskets, and sometimes plank partitions separated the family areas.

Besides holding up the house, posts have other functions. For example, houseposts and totem poles may have a variety of creatures on them, such as eagle, bear, human being, frog, wolf, historic and legendary beings, and culture heroes.

Houseposts and totem poles declare the rights, privileges, and lineage of the owners. They speak of legendary acts and of the beginnings of the people, and they may tell stories of the ancestors. Certain people, through marriage or as descendents of a particular ancestor, had the right to display family histories on their totem poles. Houseposts and totem poles continue to be built and used today.

Look at slide 6. What type of beings are on the houseposts? Describe them.

> *The houseposts have creatures on them: thunderbird and grizzly bear. Thunderbird (top) has wings, curled ears, a sharp beak, and talons (claws). Grizzly bear sits on his haunches and has claws, sharp teeth, and a long snout.*

HANDOUT

Refer to the handout on building a housepost and the plan for a longhouse (1:51). Describe the house plans and the process for erecting houseposts. Describe how you picture the process.

Look at your handouts on raising a totem pole (1:53, 1:55). Describe what you see. What do you think was one of the first steps in making a totem pole?

> *The carver went into the forest to find a very good, large tree with few knots. The tree was thanked for giving itself and then felled. Other surrounding trees were felled in an X shape in the path of the big tree to break its fall. The big tree was then towed back to the village.*
>
> *Next the bark was removed and the sapwood was removed with an adze. The wood was then carved away to leave the basic shape of the totem pole, according to the artist's plan (1:57).*
>
> *The totem pole was then carved, usually with the assistance of an apprentice carver. An apprentice is someone who is learning under the*

guidance of a master carver. Traditionally, during the construction, the totem pole was to be kept away from the public eye until it was officially raised at the totem pole raising ceremony.

SLIDE 5

Totem poles are still made today. The plan for the totem pole is drawn up in this manner: The carver decides how to put the legend or crest on the totem pole, which designs to use, and in what order the figures will appear on the pole. The carver or artist is free to carve in his or her own way as long as he or she remains true to the original intent of the totem pole.

This slide is of a small version (a model) of a totem pole. Models are made for sale to tourists.

ACTIVITIES

HANDOUT

Look at your handout on reading a totem pole (1:59). Find the parts of the creatures represented. Describe the creatures. Notice how the body has been made to fit the shape of the cedar tree. Can you see the interlocking figures?

The image on the handout that artist Pam Holloway has drawn for us depicts her own family's crest in a Kwakiutl totem pole (best for K-3). Pam says:

> *The totem pole is like a coat of arms. It bears the crest of an individual family. In the old days, totem poles stood in front of the bighouses, some with outstretched arms welcoming visitors, and others telling of the family that lived within. Totem poles are magically transformed by professional carvers from the beautiful cedar tree (the Tree of Life) to poles. Cedar trees once grew to enormous sizes and in great abundance all along the Northwest Coast. A totem pole may bear one or several crests. This totem pole on the handout proudly boasts the mythical beings Thunderbird and Dzoonokwa.*

INSTRUCTIONS

1. Color the totem pole. Older students may draw their own poles using animals, people, stars, or other entities of their choice. You can use traditional colors--red, black, and white--or you can use contemporary colors such as red, black, white, yellow, and green.
2. Cut out the totem pole along the dotted lines. Notice where the anatomy of the animals appears. Assemble your pole and display it in the classroom.

VILLAGE MURAL

Place a housepost in the house and a totem pole in the village. Remember that you would place your pole close to your house, as it is associated with your house, your family, and your clan. Your pole would be owned by a specific family and would be a part of that family's goods.

Copy the design you have seen, or make your own original designs commemorating:

- A historical event important to you
- An important event or rite of passage in your life
- Your family name

BOOK

Color the totem pole. Save this for your book, or draw a pole of your own representing animals or beings of your choice. The stories on the pole may tell about:

- A historical event important to you
- An important event or rite of passage in your life
- Your family name

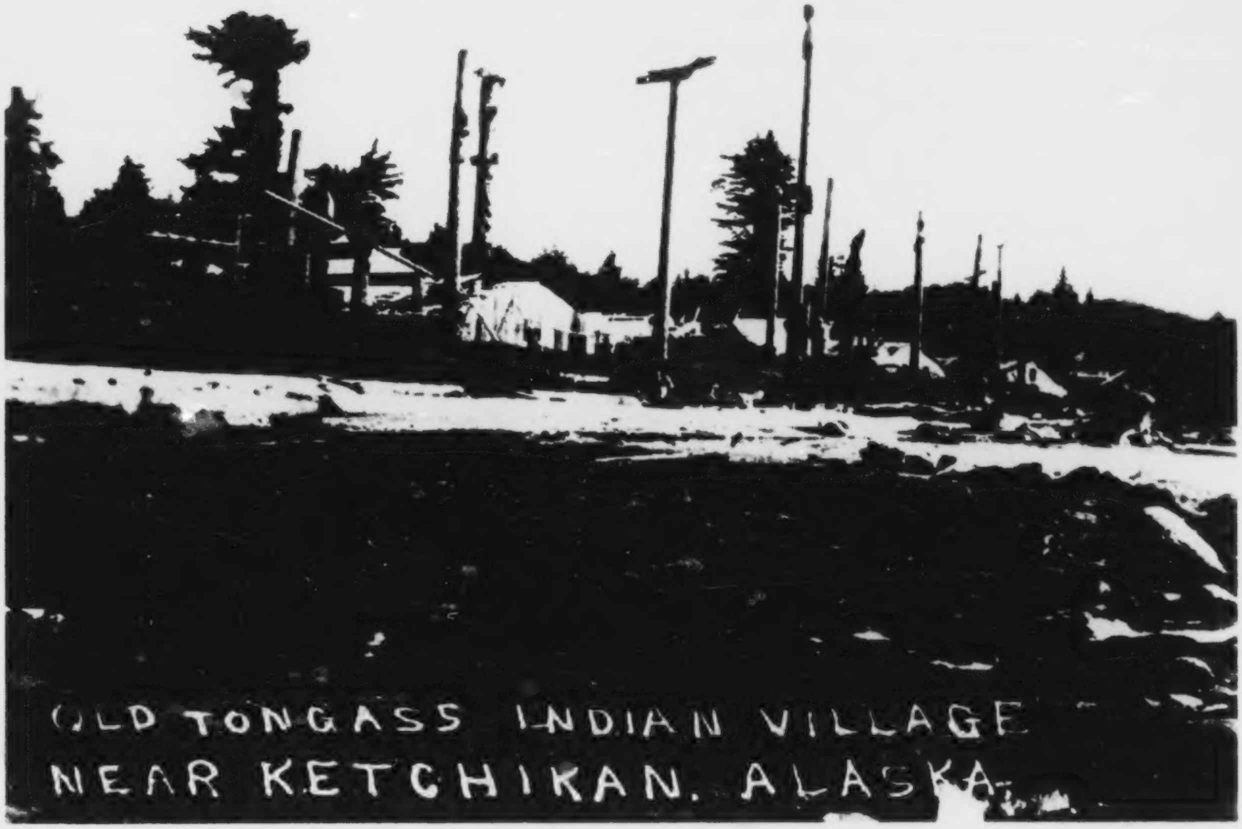
OPTIONAL IDEAS

Draw a picture of the house you live in. Draw a picture of a traditional Northwest Coast style house. Put your pictures up on the classroom walls. Get together in small groups and compare and contrast how the different homes appear to you.

Think and talk about sleeping in each home, getting up, going to school, or playing on the beach. What do you think is good about each home?

HANDOUT: Old Tongass Village, near Ketchikan, Alaska, showing totem poles, houseposts, and houses

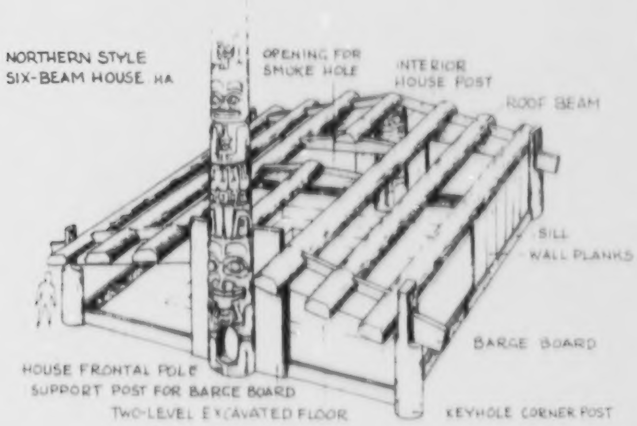
Photographer unknown, 1920.


OLD TONGASS INDIAN VILLAGE
NEAR KETCHIKAN. ALASKA.

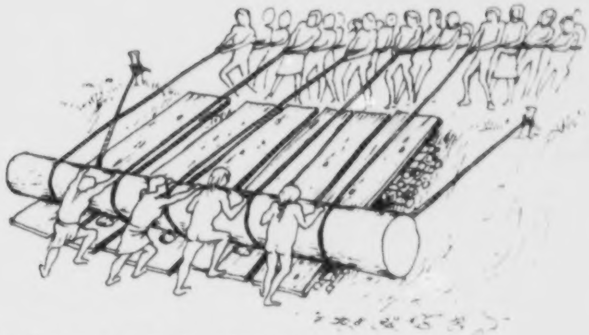
From Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA3677).

HANDOUT: Houseposts; northern-style six-beam house plan

Image copyright 1984, Hilary Stewart.

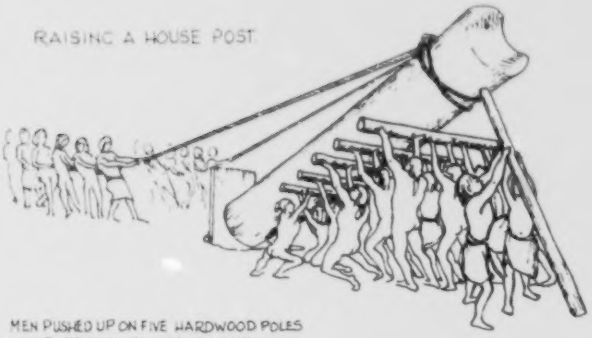

NORTHERN STYLE
SIX-BEAM HOUSE HA
OPENING FOR SMOKE HOLE
INTERIOR HOUSE POST
ROOF BEAM
SILL
WALL PLANKS
BARGE BOARD
HOUSE FRONTAL POLE
SUPPORT POST FOR BARGE BOARD
TWO-LEVEL EXCAVATED FLOOR
KEYHOLE CORNER POST

HAULING HOUSE POST UP FROM BEACH



SCAFFOLDING SUPPORTED PLANK RAMP. ROPES, ATTACHED TO STAKES BESIDE AND BENEATH RAMP, PASSED BETWEEN PLANKS, UP OVER BEAM TO TOP OF INCLINE. PEOPLE PULLED ON ROPES, HAULING BEAM TO TOP. ROCKS PLACED BEHIND BEAM ACTED AS BACKSTOP _ TWO TO THREE HUNDRED MEN AND WOMEN TOOK PART

RAISING A HOUSE POST



MEN PUSHED UP ON FIVE HARDWOOD POLES WHILE OTHERS PULLED ON ROPE. SINGLE STOUT POLE HELD BEAMS WEIGHT WHEN MEN TOOK FRESH GRIP, ADJUSTED SMALL POLES _ TOTAL OF EIGHTY MEN INVOLVED

From Stewart, Hilary. *Cedar: The Tree of Life to the Northwest Coast Indians*. Seattle: University of Washington Press, 1984, p. 70.

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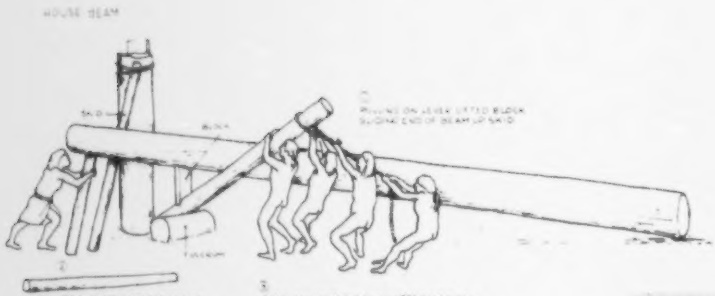
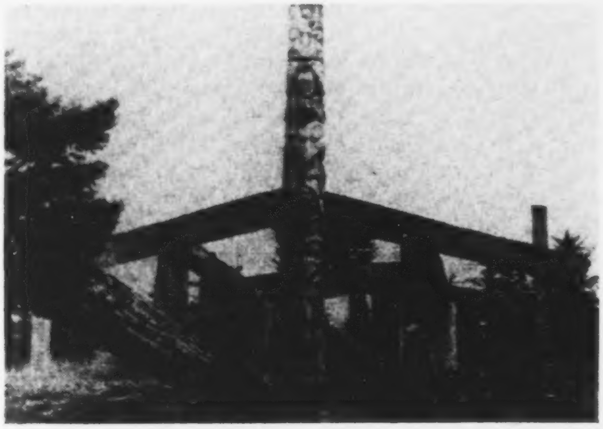
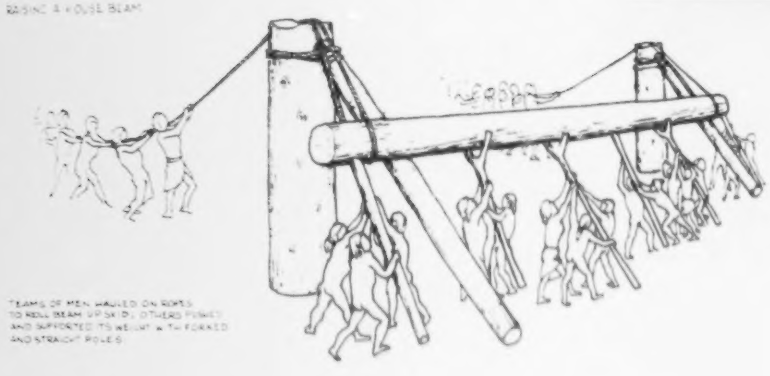
HANDOUT: Raising houseposts

Image copyright 1984, Hilary Stewart.


HOUSE BEAM
SKID
BLOCK
①
PULLING ON LEVER LIFTED BLOCK SLIDING END OF BEAM UP SKID
FULCRUM
②
POLE PLACED BENEATH BEAM STOPPED IT FROM SLIDING DOWN
③
LEVER, FULCRUM AND BLOCK WERE MOVED BACK SHORT DISTANCE FOR FURTHER LEVERING
④
REACHING TOP OF SKID, BEAM WAS ROLLED ONTO HOUSE POST; PLANK LASHED TO POST PREVENTED IT FROM ROLLING TOO FAR




RAISING A HOUSE BEAM
TEAMS OF MEN HAULED ON ROPES TO ROLL BEAM UP SKIDS; OTHERS PUSHED AND SUPPORTED ITS WEIGHT WITH FORKED AND STRAIGHT POLES

From Stewart, Hilary. *Cedar: The Tree of Life to the Northwest Coast Indians.* Seattle: University of Washington Press, 1984, p. 70.

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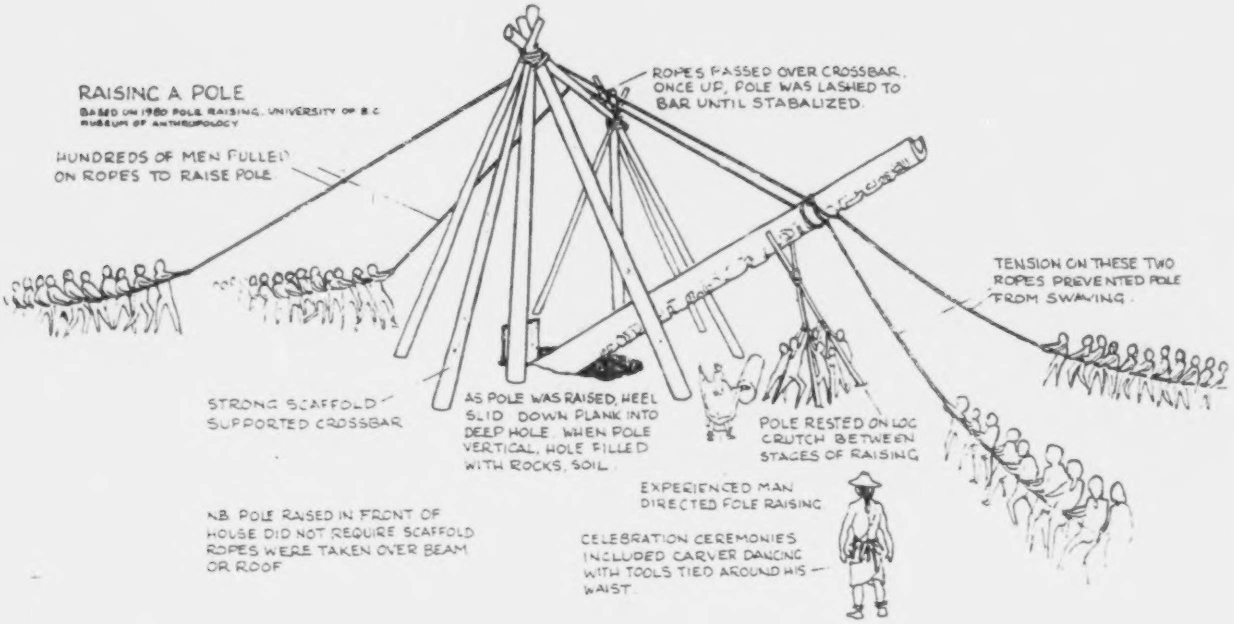
HANDOUT: Raising a totem pole

Image copyright 1984, Hilary Stewart.


RAISING A POLE
BASED ON 1980 POLE RAISING, UNIVERSITY OF B.C. MUSEUM OF ANTHROPOLOGY
HUNDREDS OF MEN PULLED ON ROPES TO RAISE POLE
ROPES PASSED OVER CROSSBAR. ONCE UP, POLE WAS LASHED TO BAR UNTIL STABALIZED.
TENSION ON THESE TWO ROPES PREVENTED POLE FROM SWAYING.
STRONG SCAFFOLD SUPPORTED CROSSBAR
AS POLE WAS RAISED, HEEL SLID DOWN PLANK INTO DEEP HOLE. WHEN POLE VERTICAL, HOLE FILLED WITH ROCKS, SOIL.
POLE RESTED ON LOG CRUTCH BETWEEN STAGES OF RAISING
EXPERIENCED MAN DIRECTED POLE RAISING
NB. POLE RAISED IN FRONT OF HOUSE DID NOT REQUIRE SCAFFOLD ROPES WERE TAKEN OVER BEAM OR ROOF
CELEBRATION CEREMONIES INCLUDED CARVER DANCING WITH TOOLS TIED AROUND HIS WAIST.

From Stewart, Hilary. *Cedar: The Tree of Life to the Northwest Coast Indians.* Seattle: University of Washington Press, 1984, p. 80.

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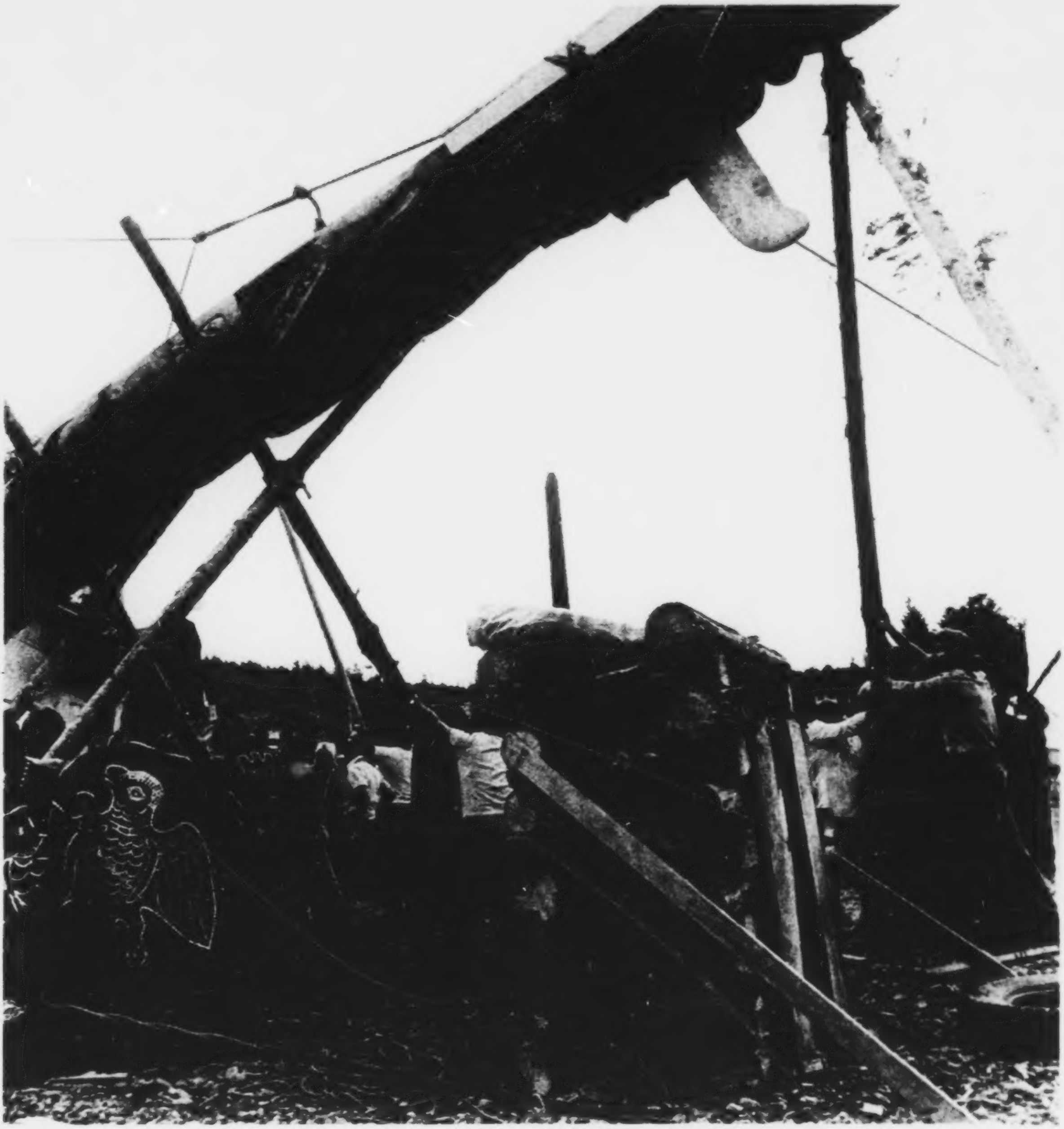
HANDOUT: Raising totem pole carved by Bill Reid in Skidegate, Queen Charlotte Islands

Photograph by Ulli Steltzer.



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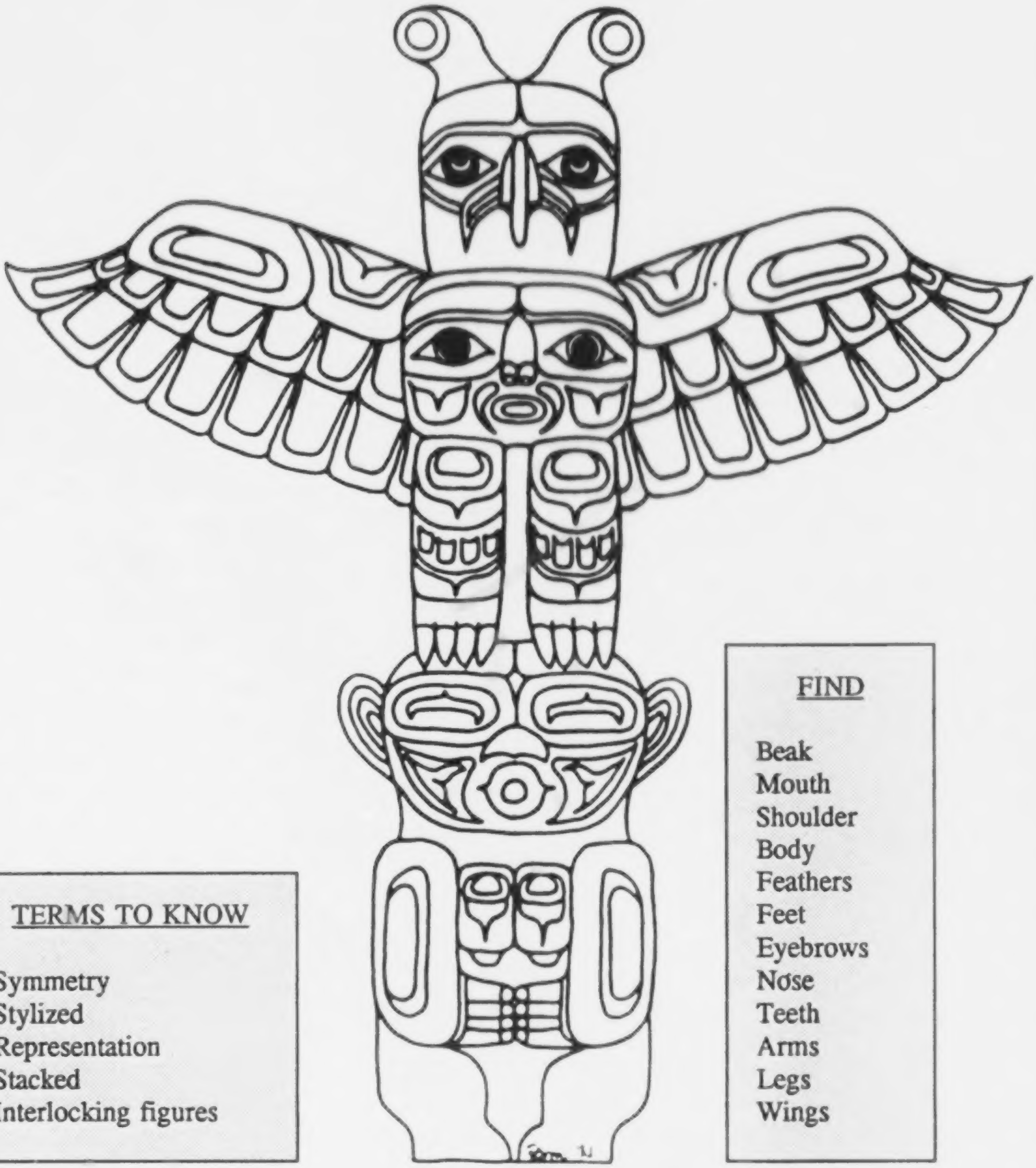
HANDOUT: Robert Davidson, Haida, from Massett, carving a pole

Photograph by Ulli Steltzer.

HANDOUT: Reading a totem pole

Image copyright 1990, Pam Holloway.

KWAGIULTH TOTEM POLE



TERMS TO KNOW

- Symmetry
- Stylized
- Representation
- Stacked
- Interlocking figures

FIND

- Beak
- Mouth
- Shoulder
- Body
- Feathers
- Feet
- Eyebrows
- Nose
- Teeth
- Arms
- Legs
- Wings

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Lesson 5: Canoes

SUMMARY: Students look at slides of a model canoe and of canoes in use in downtown Seattle, and at other handouts of canoes, to understand their uses. Students view a map showing canoe types from different areas of the Northwest Coast. Students discuss the materials and methods used in the creation of a Northwest Coast style canoe.

LESSON OBJECT	Model canoe (Tlingit)
GOAL	Students will recognize the way a Northwest Coast canoe is made from a cedar tree in order to understand how canoes have been used traditionally and in contemporary times, and how canoes are seen to have distinct identities.
OBJECTIVES	Students will identify the uses of the canoe of the Northwest Coast. Students will recognize the materials and process used and the skill that is necessary to create a canoe. Students will understand how a canoe is represented in miniature, as in the model of a canoe.
TIME	45 minutes
METHODS	Slide observation and discussion Hands-on visual exercises Creative art project Descriptive and creative writing
MATERIALS	Slides 7 and 8, projector, screen
HANDOUTS	Nuu chah nulth style canoe in the woods (1:67) Clam diggers at Vashon Island (1:69) Canoe race, Cultus Lake; Salish racing canoe (1:71) Bill Reid's (Haida) canoe (1:73) Making a canoe (1:75) Map of Northwest Coast canoe styles (1:77)

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SLIDE 8

Today people use cars to travel on roads and boats and canoes to travel on water.

In canoes, people fished, traveled to gather food, and visited their friends and other people, nearby and far away. They transported goods and trade items, such as oolichan oil, an important nutritional supplement and feast food (Lesson 6: Grease Dishes). People traveled by canoe to fish and berry camps during certain times of the year.

HANDOUT

Many of the Northwest Coast people took pride in their ability to travel very far in their canoes. For example, the Chilkat Tlingits of Southeast Alaska went to Kodiak Island (in south central Alaska), and on down to California. Sometimes people look at big canoes and think they were used only for war, but this is not true for the Northwest Coast. The people used the canoes for visiting, gathering foods, and exploring. The Nuu chah nulth people (from Vancouver Island) used their large canoes for whaling (1:67).

Messages, such as invitations, were relayed by canoe, and courtships were conducted between villages by canoe. The locations of winter houses and the seasonal fish, berry, and seal camps were chosen for their safe canoe landing beaches.

Canoes have been used continually from thousands of years ago to the present. For example, in the slide people are shown using their canoes as vehicles for transportation in the year 1885, in what is now downtown Seattle. Your handout (1:69) shows clam diggers using a canoe to gather food in the year 1914, and a photo from 1984 (1:71) shows a special, sleek canoe built for speed (1:71), called a Salish racing canoe.

Look at the map handout (1:77). Notice the different areas of the Northwest Coast and the canoes from those areas.

DISCUSSION

SLIDE 7

Why do you think an artist would make a miniature canoe?

> *An artist may have made a model canoe to practice making canoes on a small scale, for toys, or for people who wanted a canoe but for whom owning a full-size canoe was not practical (tourists, for example).*

HANDOUT

What do you think you could use a canoe for (handout, 1:73)? What are some of its uses, now and in the past?

> *You could use a canoe to travel from place to place; to visit friends or relatives; to fish; to travel to places to gather other foods, such as berries and seaweeds; and to transport goods, trade items (such as oolichan oil), and people. You could use it for moving from village to village or from your permanent village spot to summer camp, where you would fish and pick berries. People used bent-corner boxes in their canoes to carry their possessions from camp to the permanent village site and to carry winter food supplies back to camp. The canoe was used for wedding parties and great feasts.*

SLIDE 7

Describe the canoe models. What are they made of; what shape do they have? Use as many adjectives as possible. TEACHERS: WRITE ADJECTIVES ON THE BLACKBOARD.

> *Sleek, strong, fast, pretty, solid.*

Look at the model of the canoe. Can you guess what it is made of?

> *The model is made of alder. The cedar tree (the Tree of Life), or spruce and cottonwood in the far north, were (and are) used for full-size canoes.*

Full-size canoes were (and are) made of the large red cedar tree, chosen carefully and with respect. The tree was felled by burning and adzing the trunk. Often two neighboring trees were placed in an X form in the path of the tree. The X trees would break the fall of the big cedar. Once the tree was down it was moved to a carving site.

HANDOUT

Describe the way a tree was chosen, honored, and then felled. Using your handout (1:75), tell how a canoe was made.

> *A person would find a tree and tell the tree "thank you" for giving itself. The tree was felled, its fall broken by two other trees. The tree was carved into the shape of the canoe, steamed, hardened, and painted.*

Why do you think the tree was thanked?

> *A tree is a living thing, and a large tree is much older than we are. There is a need to communicate with all living things.*

Think about how steaming is used to make a bent-corner box. Why do you think a carved canoe is steamed?

> *Steaming spreads the sides of the canoe open. This gives the canoe more room inside for carrying things; it also gives the canoe more stability in the water by increasing its width (beam).*

How do you think steaming is done? (Hint: Think about cooking in a bent-corner box, as discussed in the lesson on bent-corner boxes.)

> *Rocks are placed in a hot fire. As the rocks become hot, they appear bright yellow and almost translucent with heat. They are placed carefully into a canoe that is partially filled with water. The hot rocks boil the water, which is then sloshed up on the sides of the canoe so the entire craft is heated and wet. The steam softens the sides, which begin to spread. Wooden spreading sticks are placed inside to help the widening process; posts are sometimes placed on the outside to measure for evenness.*

How does the carver of a canoe make sure it has an even thickness?

> *The carver drills small holes and inserts wooden pegs in the holes. These are used to measure against the others to ensure uniformity of thickness. The length of the peg is to be the same as the thickness of the canoe's wood.*

What would happen if the canoe were uneven in thickness?

> *It would be heavier on one side and tip toward that side. When drying, it would be more likely to crack and split. Thicker wood does not cure in the same way as thinner wood, and a uniform thickness helps ensure evenness in the cure cycle.*

Northwest Coast canoes had names such as Steelhead Canoe and Dancing Canoe. What would you name your canoe? Can you imagine why (handout, 1:73)?

> *Names represented the character of the canoe. Not all canoes were alike. Each had its own special characteristics. For example, a canoe that had a lighter feel and grace on the water might have been called Dancing Canoe. A canoe that was decorated with the crest of a specific family, such as Raven, might be called Raven Canoe. If you made a canoe that was especially fast, you might name it Dolphin Canoe. Canoes have also been named after people. Refer to the adjectives written on the blackboard. Make up names for canoes based on the list on the blackboard, or think of new names for canoes.*

ACTIVITIES

VILLAGE MURAL

Draw a canoe. Cut and paste the canoes on the mural, showing them traveling on the water or pulled up in front of the village.

BOOK

Imagine yourself as if you lived on the Northwest Coast now. Imagine what your canoe is like. Is it especially fast, heavy, sleek, or pretty? Does it have a painting of your special animal on it? Name your canoe based on your canoe's special attributes. Draw your canoe.

Imagine that you are using your canoe as your primary means of travel. Draw a picture of yourself as you travel to visit a friend, to gather bull kelp fronds, or to gather cedar bark from a forested area across the bay. Draw yourself as you go out. Are you alone? Are you a strong paddler? Do you need a baler to scoop out the water that comes over the sides of your canoe? What will you bring with you on your trip? Is there enough room in your canoe for everything? Save your drawings for your book.

POSTER

Make a large poster on a sheet of butcher paper, copying from the handout on making a canoe (1:75), to understand the process of canoe making. As you draw the process, think about the special qualities you will give your canoe. Will you make it especially small or big, heavy or light? Will you paint it when you are finished, or leave it bare? Will it be stable and sleek, fast and pretty? Think of a name for your canoe as you draw the carving process. Write this name at the bottom of your canoe activity.

STORY

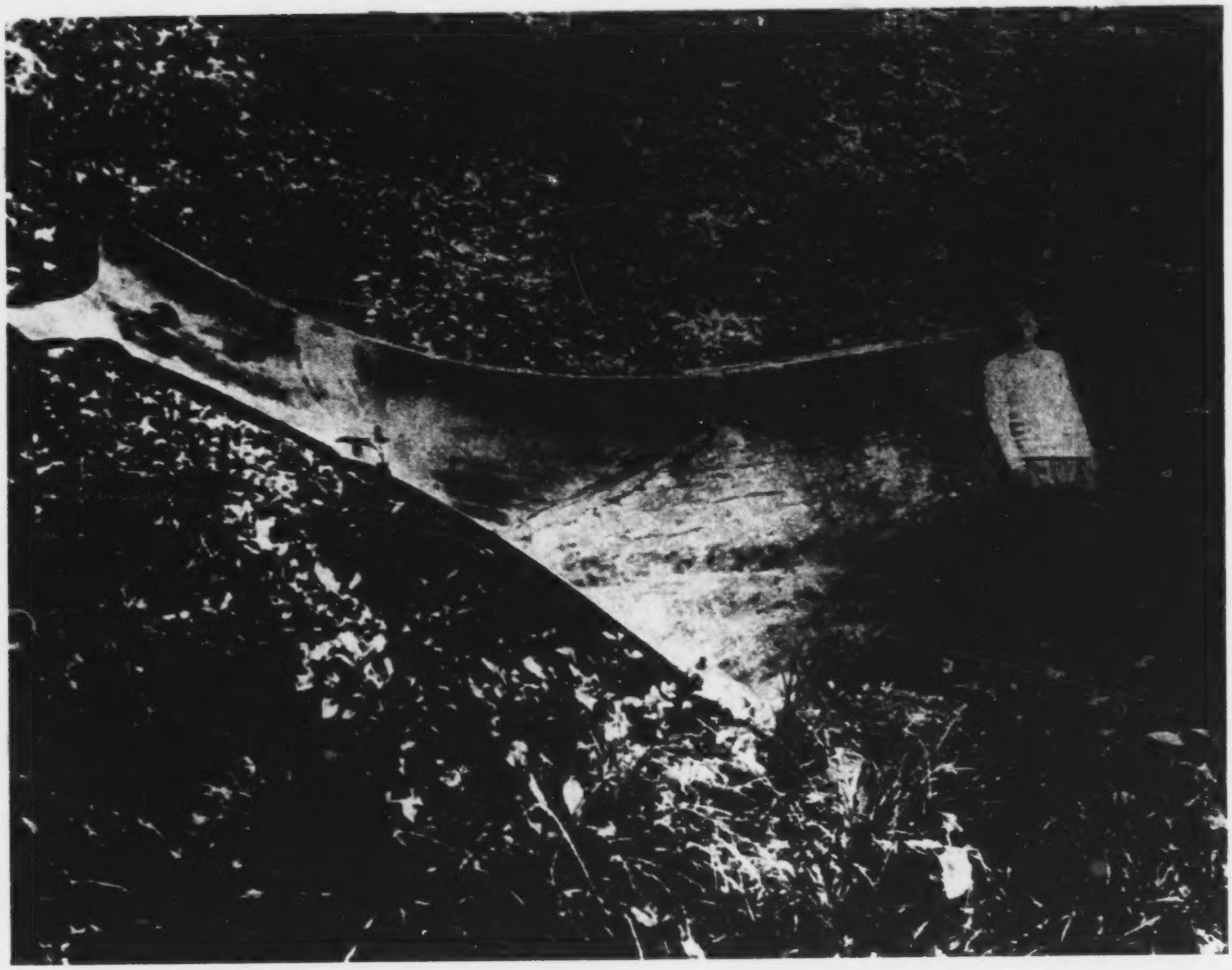
Write a story about your journey in your canoe. Talk about where you go, whom you see, why you go, what you do.

WRITING EXERCISE

Write a cinquain (a five-line stanza) about your canoe.

VIDEOTAPE
Watch *A Paddle to Seattle*, a videotape about canoes made in the Quileute Nation and paddled to Seattle, and/or *Waterborne--Gift of the Indian Canoe*, produced by the Suquamish Tribe.

HANDOUT: Nuu chah nulth style canoe in the woods



From Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA683).

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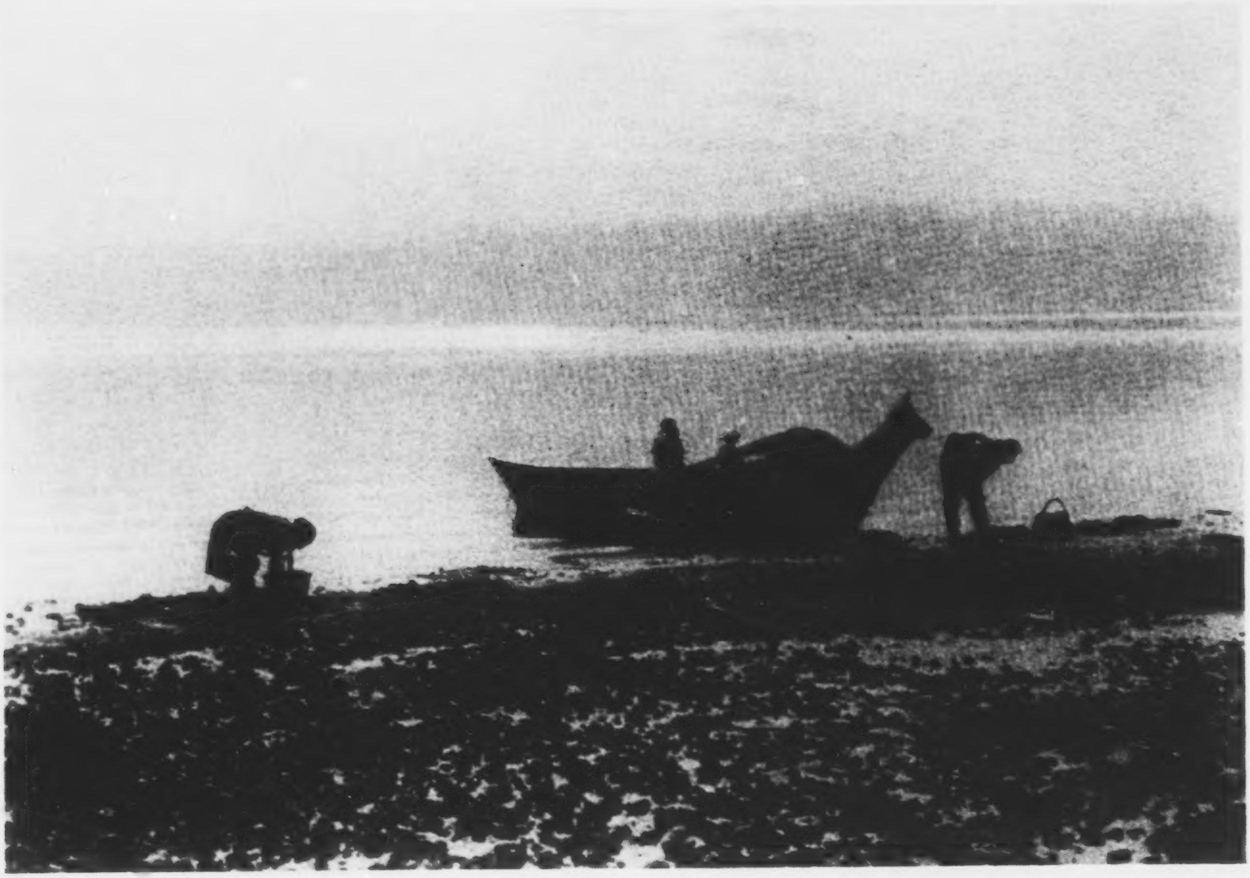
HANDOUT: Clam diggers at Vashon Island, Washington

Photograph by Norman Edson, 1914.



From Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA252).

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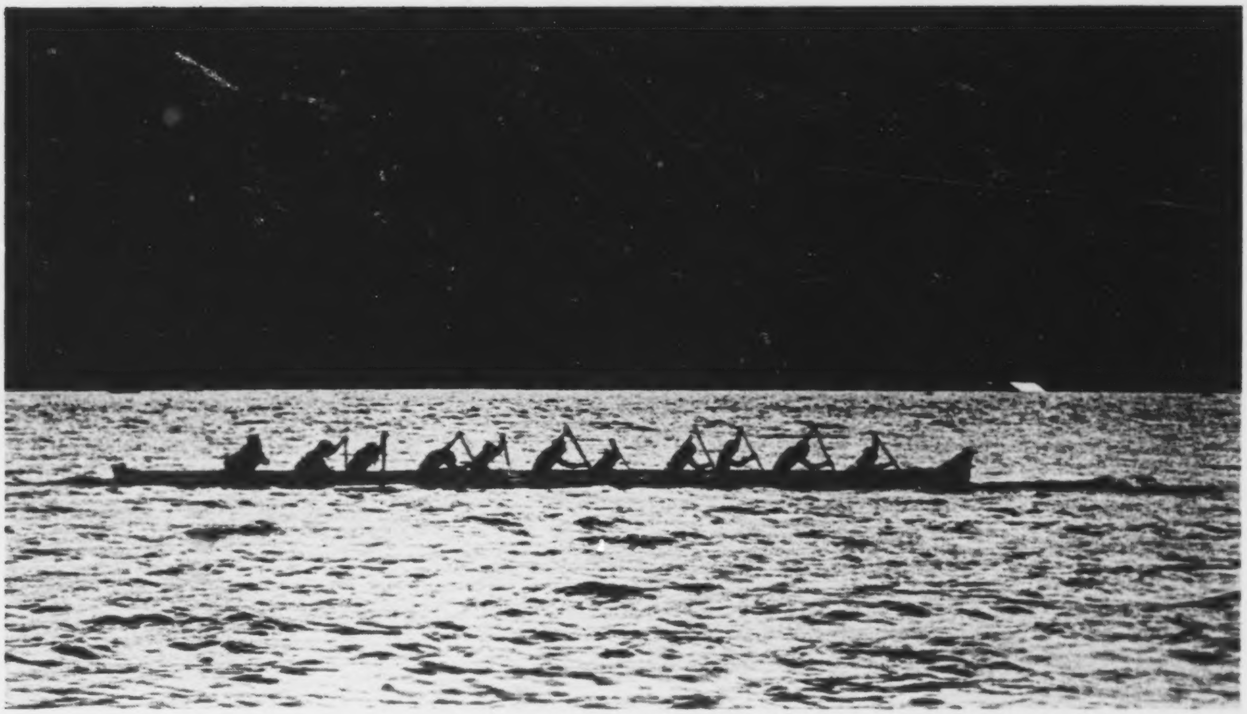
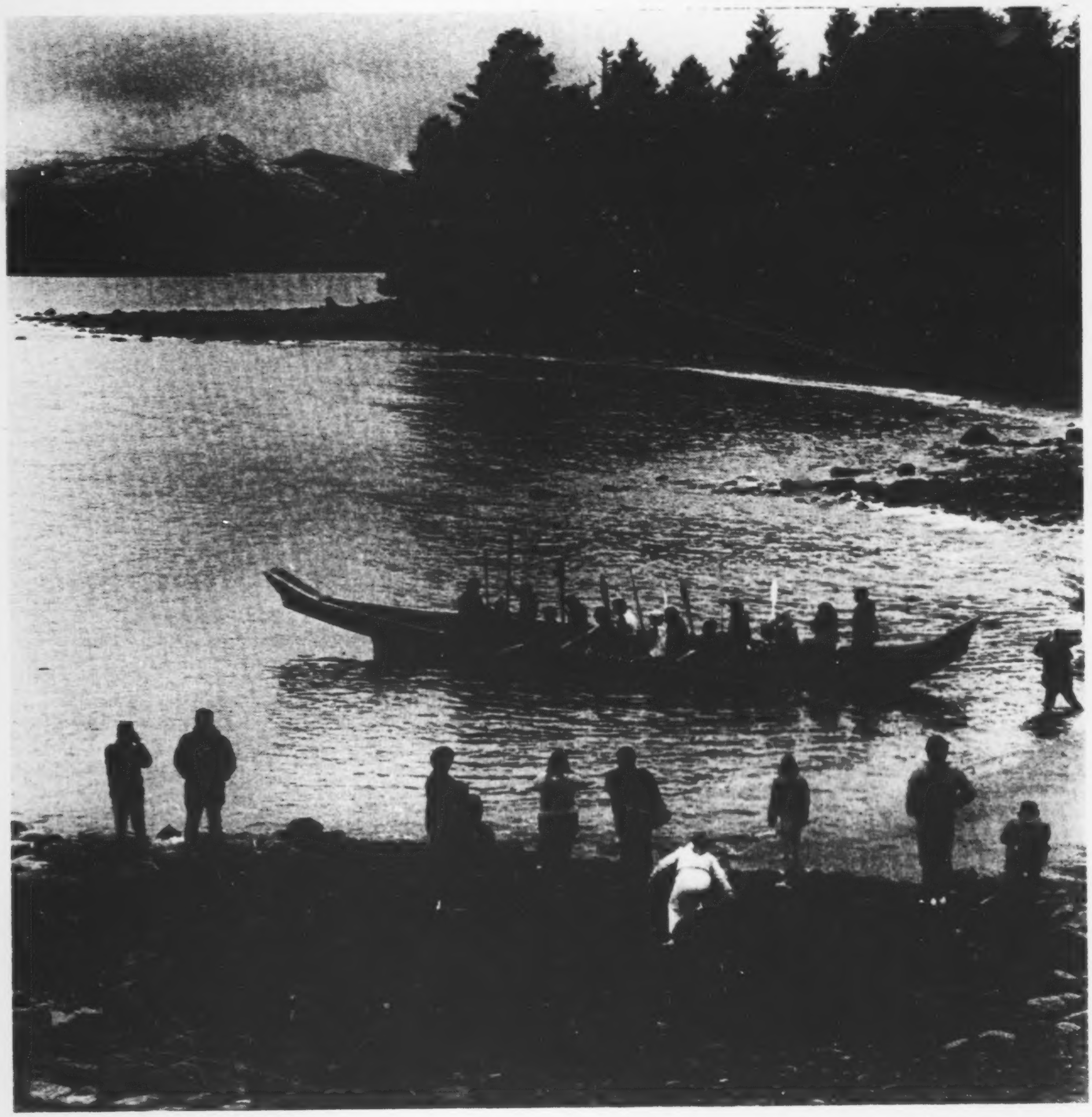
HANDOUT: Canoe race, Cultus Lake; Salish racing canoe

Photograph by Ulli Steltzer.



HANDOUT: Bill Reid's (Haida) canoe, named Lootas; carved in Skidegate, Queen Charlotte Islands, for Expo 1986

Photograph by Ulli Steltzer.



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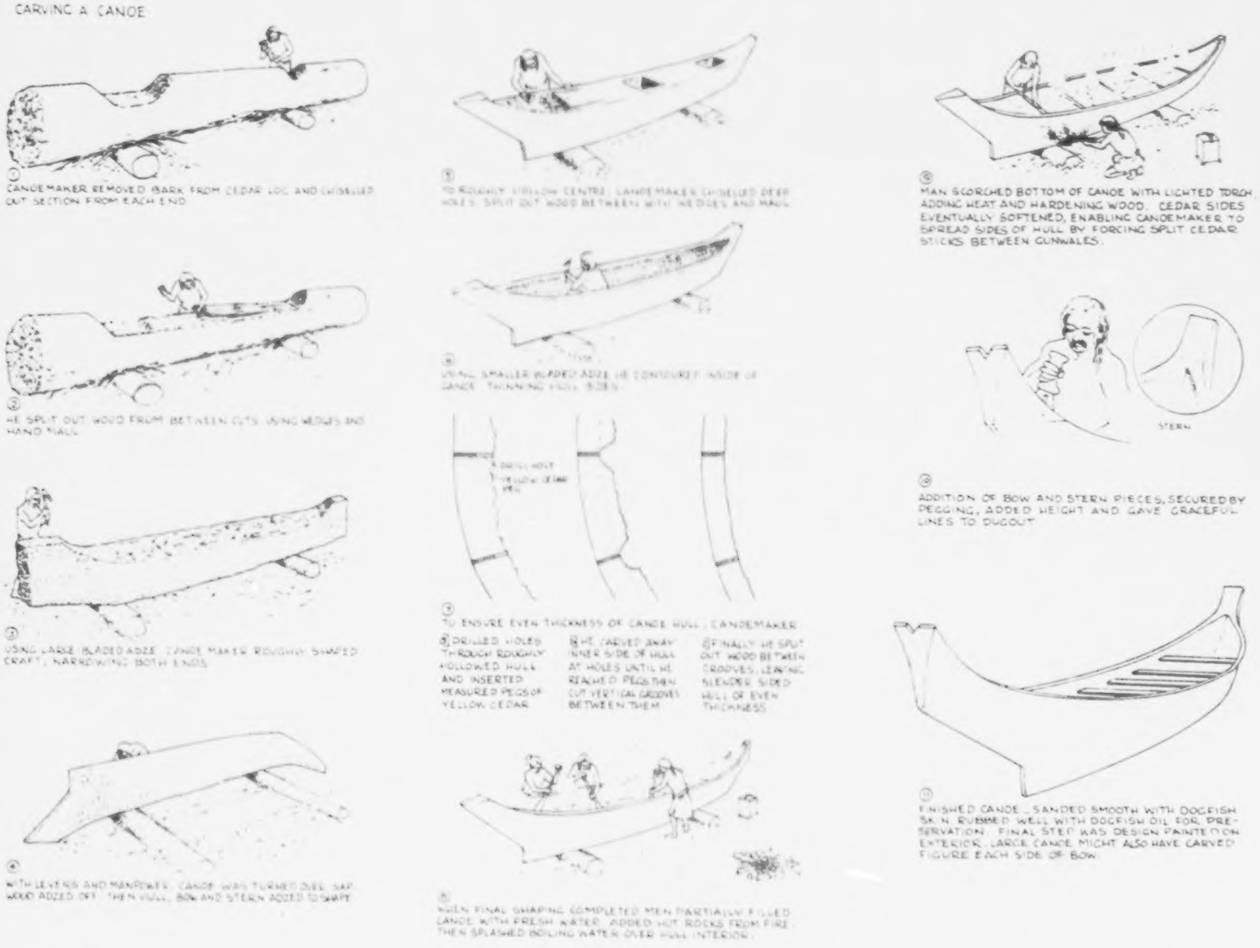
HANDOUT: Making a canoe

Image copyright 1984, Hilary Stewart.



CARVING A CANOE

① CANOEMAKER REMOVED BARK FROM CEDAR LOG AND CHISELLED OUT SECTION FROM EACH END

② HE SPLIT OUT WOOD FROM BETWEEN CUTS USING WEDGES AND HAND MAUL

③ USING LARGE BLADED ADZE, CANOE MAKER ROUGHLY SHAPED CRAFT, NARROWING BOTH ENDS

④ WITH LEVERS AND MANPOWER, CANOE WAS TURNED OVER. SAP WOOD ADZED OFF. THEN HULL, BOW AND STERN ADZED TO SHAPE

⑤ TO ROUGHLY HOLLOW CENTRE, CANOEMAKER CHISELLED DEEP HOLES. SPLIT OUT WOOD BETWEEN WITH WEDGES AND MAUL

⑥ USING SMALLER BLADED ADZE HE CONTOURED INSIDE OF CANOE, THINNING HULL SIDES.

⑦ TO ENSURE EVEN THICKNESS OF CANOE HULL, CANOEMAKER

a) DRILLED HOLES THROUGH ROUGHLY HOLLOWED HULL AND INSERTED MEASURED PEGS OF YELLOW CEDAR

b) HE CARVED AWAY INNER SIDE OF HULL AT HOLES UNTIL HE REACHED PEGS THEN CUT VERTICAL GROOVES BETWEEN THEM

c) FINALLY HE SPLIT OUT WOOD BETWEEN GROOVES, LEAVING SLENDER SIDED HULL OF EVEN THICKNESS

⑧ WHEN FINAL SHAPING COMPLETED MEN PARTIALLY FILLED CANOE WITH FRESH WATER, ADDED HOT ROCKS FROM FIRE, THEN SPLASHED BOILING WATER OVER HULL INTERIOR.

⑨ MAN SCORCHED BOTTOM OF CANOE WITH LIGHTED TORCH ADDING HEAT AND HARDENING WOOD. CEDAR SIDES EVENTUALLY SOFTENED, ENABLING CANOEMAKER TO SPREAD SIDES OF HULL BY FORCING SPLIT CEDAR STICKS BETWEEN GUNWALES.

⑩ ADDITION OF BOW AND STERN PIECES, SECURED BY PEGGING, ADDED HEIGHT AND GAVE GRACEFUL LINES TO DUGOUT

⑪ FINISHED CANOE, SANDED SMOOTH WITH DOGFISH SKIN, RUBBED WELL WITH DOGFISH OIL FOR PRESERVATION. FINAL STEP WAS DESIGN PAINTED ON EXTERIOR. LARGE CANOE MIGHT ALSO HAVE CARVED FIGURE EACH SIDE OF BOW.

From Stewart, Hilary. *Cedar: The Tree of Life to the Northwest Coast Indians.* Seattle: University of Washington Press, 1984, pp. 54-55.

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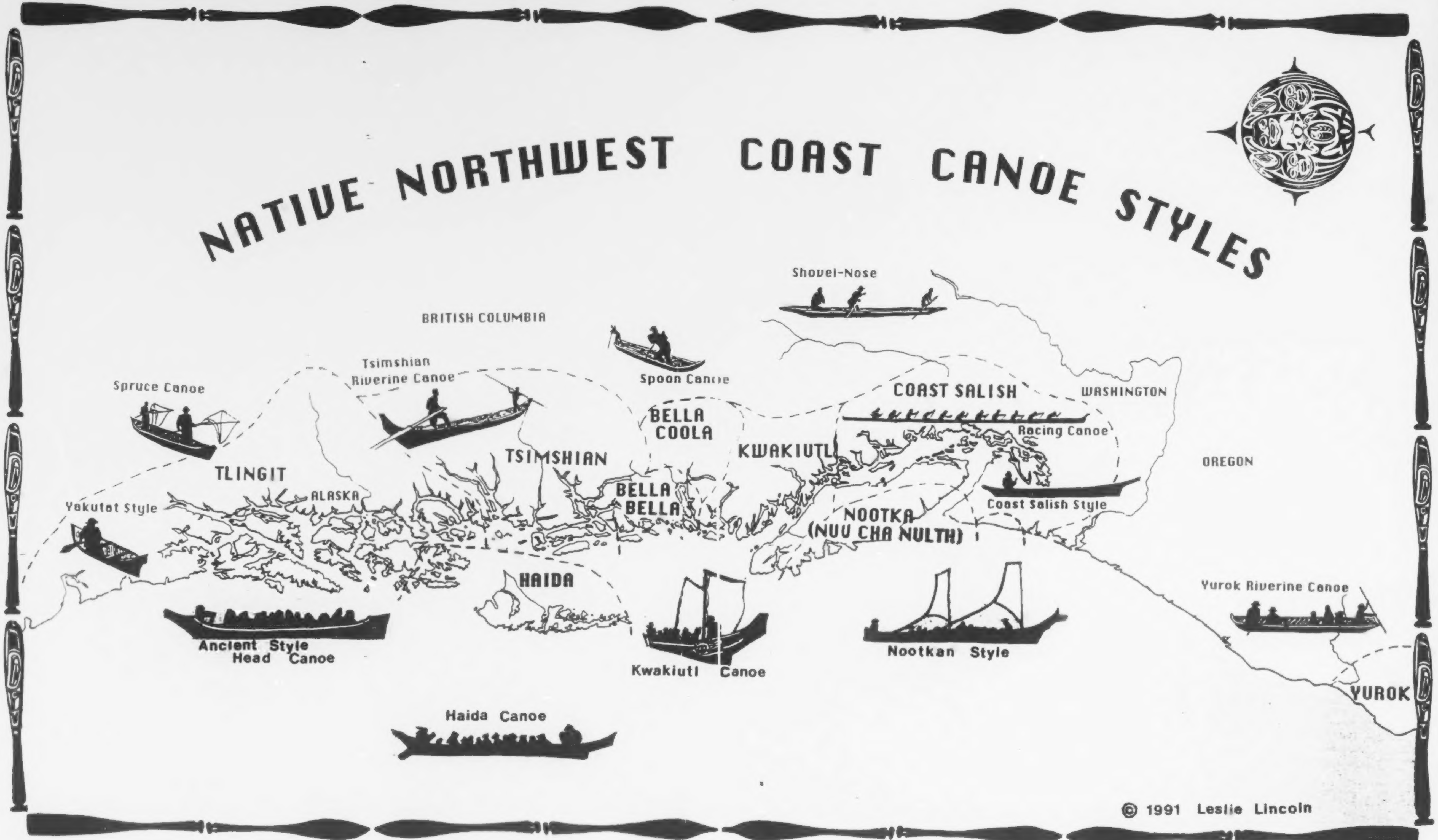
HANDOUT: Map of Northwest Coast canoe styles

Please refer to the following page for map.


NATIVE NORTHWEST COAST CANOE STYLES
Shovel-Nose
BRITISH COLUMBIA
Spoon Canoe
Tsimshian Riverine Canoe
Spruce Canoe
COAST SALISH
WASHINGTON
BELLA COOLA
KWAKIUTL
Racing Canoe
TSIMSHIAN
TLINGIT
OREGON
ALASKA
BELLA BELLA
Coast Salish Style
Yakutat Style
NOOTKA (NUU CHA NULTH)
HAIDA
Yurok Riverine Canoe
Ancient Style Head Canoe
Kwakiutl Canoe
Nootkan Style
YUROK
Haida Canoe
© 1991 Leslie Lincoln

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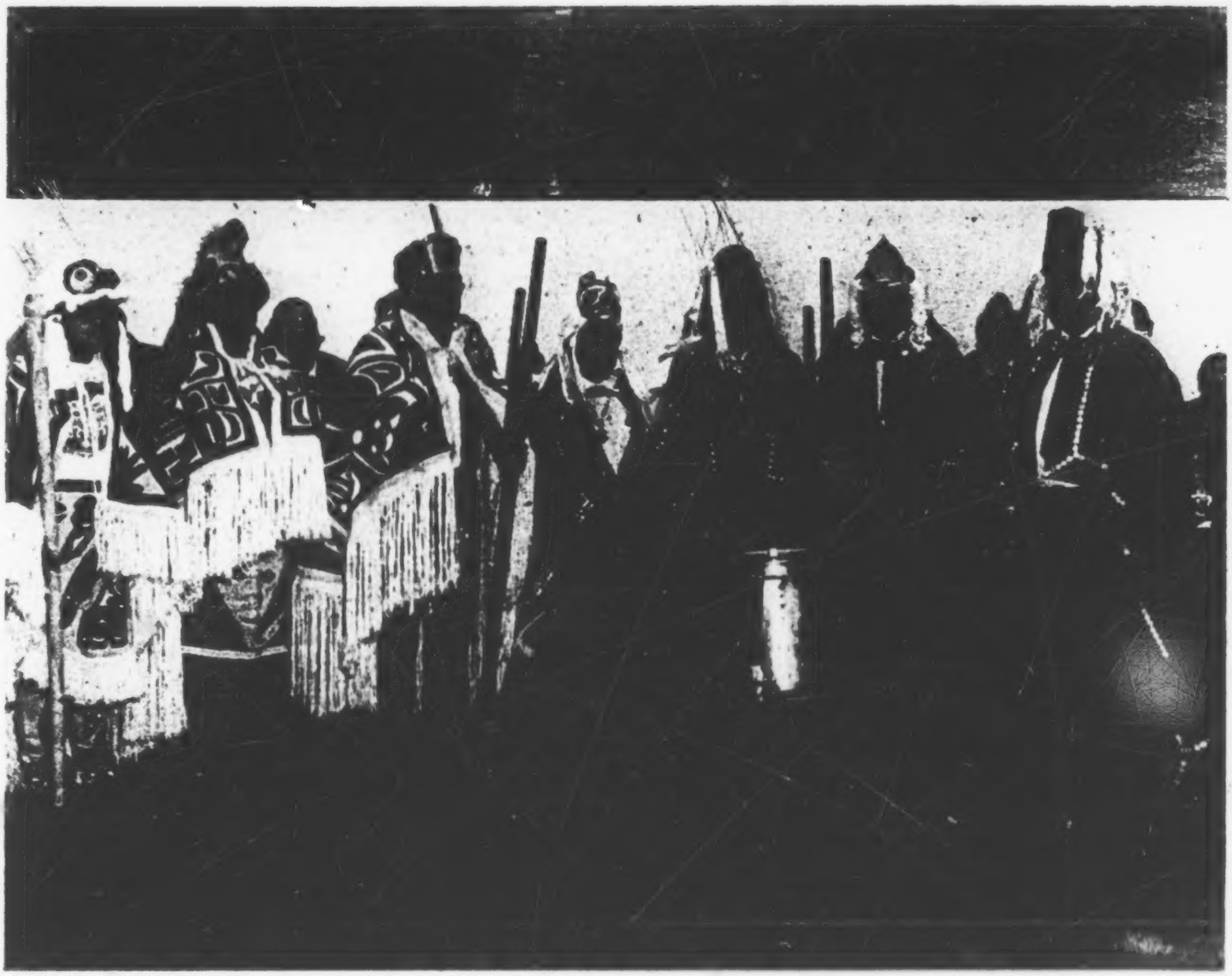
Section 2: Art for Ceremonial Use



Skidegate and Masset chiefs at Bill Reid's pole-raising ceremony in Skidegate, Queen Charlotte Islands. Photograph by Ulli Steltzer.

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Section 2: Art for Ceremonial Use

Introduction

In this section, when we talk about ceremony, we are referring to the feasting ceremonies of the Northwest Coast. During the great feasts, masks, blankets, headdresses, rattles, and other crest items are worn, displayed, and used. The art objects studied in this section include:

Lesson 6: Grease dishes (Tlingit, Haida)
Lesson 7: Moon mask (Kwakiutl)
Lesson 8: Tree of Life button blanket (Kwakiutl)
Lesson 9: Orca whale woven hat (Haida)
Lesson 10: *Raven Floating on the Nass* headdress (Tlingit)
Lesson 11: Raven rattles (Makah, Northern)
Lesson 12: *Raven Capturing the Sun* headdress (Tlingit)

In Section 1 we looked at Northwest Coast Native art objects and talked about their **uses**, the **materials** used in their manufacture, and their **design** (i.e., the **physical** aspects of art).

In Section 2, the **meanings** of the art objects are more closely examined, especially the **interrelationships** among art, the environment, and humankind. We also examine the concept of **privacy** in art objects.

All of the objects in Section 2 are art items used during the feasting ceremonies. First we will look at an object for everyday use (a bowl) that is actually a ceremonial object because it is used in a feasting ceremony as a grease dish. Other objects used in the feasting ceremonies include the moon mask, button blanket, woven hat, raven headdresses, and rattle.

The concept of **crest** is defined in the discussion of the button blanket. We also talk about how spirituality is conveyed through art by the people of the Northwest Coast, and humankind's relationships to the natural world--specifically the relationship of the Northwest Coast Native cultural cycles of the year to the cycles of the earth and the natural world. The woven hat and headdress lessons teach how history and family affiliation are conveyed through art in a nonwritten manner. For example, a well-known crest object with a story that is shared with the public is the *Raven Floating on the Nass* headdress. Other crest items are contemplated: a Makah rattle and a northern rattle. They are used in a semi-public way, but their complete meanings are kept private. Finally, a story represented in the *Raven Capturing the Sun* headdress is examined along with a handout of a housepost that represents the same story.

Activities help students understand how history (personal, family, and group) is presented through art, and how students can identify and create art that relates to history. Activities for the class mural and book appear at the end of each lesson.

Lesson 6: Grease Dishes

SUMMARY: Students look at slides of two dishes from the Northwest Coast, discuss their use and meanings, and discuss the importance of oolichan oil. Students discuss trade on the Northwest Coast.

LESSON OBJECT	Mountain sheep horn bowl with Thunderbird design (Tlingit, Angoon or Yakutat) Wooden beaver bowl (Haida)
GOAL	Students will understand how food dishes are important objects for their aesthetic value as well as for their function.
OBJECTIVES	Students will identify the use of a grease dish, an item used for everyday purposes that is transformed by its use during the feasting ceremony. Students will recognize the materials used for a grease dish, its design, and the representation of a crest on a bowl. Students will conceptualize the process of making grease on the Northwest Coast. Students will understand the role of grease in trade, health, and life in the Northwest Coast. Students will be able to describe how one food item (grease) is related to health, trade, and important feasting celebrations.
TIME	45 minutes
METHODS	Slide observation and discussion Visualization Hands-on visual exercises Creative art projects Descriptive and creative writing
MATERIALS	Slides 9 and 10, projector, and screen Construction paper Crayons, scissors Optional: *A Strict Law Bids Us Dance* (U'Mista Cultural Center, 54 min.). This film shows a feasting ceremony held in recent times.

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DISCUSSION

Bowls are used for eating and for storing food and oil. During feasts, elaborate bowls are used. One important food eaten during feast ceremonies is oolichan oil. (*Oolichan* is the term used to mean the oil from the oolichan fish. *Oil* and *grease* are often used interchangeably to mean oolichan oil.) This section examines two bowls, one made of mountain sheep horn and one of wood. Most bowls were made of these materials. Bowls could be very small, for one person to use, or they could be up to 20 feet in length for use in great feasts where many people were fed.

This mountain sheep horn bowl was probably used to hold oolichan oil, or grease. Grease and seal oil are used as condiments; food is dipped in them. They are also used as preventative medicines, sort of like vitamins or cod liver oil. Grease is also a highly valued trade item. The wooden bowl was most likely made to be used in feasting ceremonies, although it also could have been made especially for sale, as it was sold before being used.

SLIDE 9

Describe the bowls.

> *The horn bowl is light brown. It is made by carving the spiral-shaped horn of the mountain sheep while it is green, and then soaking and steaming it to make it pliable and therefore easier to bend. The design is very abstract, with the anatomy of the creature distorted to fit the bowl surface--it probably represents a Thunderbird. We know this because there are wings on the sides of the bowl and beaks at the ends of the bowl. Thunderbird is a very important legendary being and crest figure on the Northwest Coast.*

SLIDE 10

Look at the wooden bowl. It is made from one block of wood, then painted. Notice the sharp incisor teeth of the animal on the bowl. What animal does it remind you of?

> *A beaver.*

The animal on the bowl also has a flat, scaled tail as a beaver does, high nostrils, small ears, and large hind feet like flippers. Look for these attributes on the slide.

We will focus now on grease (oolichan oil), an important item on the Northwest Coast.

Oolichan is the word people of the Northwest Coast use for eulachon, candlefish, hooligan, or capelin, all names for the small, oily fish that travel to the Northwest

Coast beaches from their ocean home (they are also sold as smelt in Columbia River area groceries). The fish travel only a short way into the fresh water of inlets and rivers to spawn (the females lay eggs and the males fertilize them) over sand and gravel bars. During the spring run of oolichan, the people take the fish, and oil is made from them. Below is a story about how to make oil.

HOW OOLICHAN OIL IS MADE

Told by Judson Brown and Austin Hammond (Tlingit elders)

> Austin was sent out by his grandmother to help with the oolichan fishing. Even though it was hard work, he looked forward to it. He went out at night in his canoe, putting a dip net in the water to gather up the fish. To fill his canoe full of fish, he had to work all night long.
>
> After his canoe was full, he came back to shore with his canoe. Austin then had to pack the fish up to a pit in the ground. He walked back and forth from the canoe to the pit to carry all of those fish. Back and forth, back and forth. Then Austin packed up fresh grass which he used to cover the fish in the pit, where they stayed for three to ten days, rendering and getting soft. After that, Austin packed up wood to built a fire under a tank, which he filled with the oolichans and with river water. He used a long-handled spoon to move the fish as they rendered. This took a lot of time.
>
> For four or five days, he worked all day and night, making the three grades of oil. The fish meat separated from the bones in the tank. One grade was made when Austin took the bones out, and squeezed juice from the bones. This grease looks white, like lard. Austin then packed containers full of the grease and took them down the beach to his grandmother's house.
>
> His grandmother used the grease as medicine, as food, and as a source of revenue. Five gallons of grease sold for $5 when Austin was young, about 60 years ago, but now sells for $100 a gallon, when you can get it.
>
> Oolichan fishing is hard work. When someone is found sleeping during the day, people will smile and ask, "Have you been fishing oolichan?" meaning "Why are you sleeping during the day, have you been working all night?"

What jobs do you do for yourself and others that take many days to finish?

> *Completing the school year, planning and helping with family celebrations like birthdays or Christmas, learning a fun hobby like sewing or martial*

arts, working on a big project for school, writing songs, helping a baby brother or sister learn to talk, walk, or read.

ACTIVITIES

VILLAGE MURAL

Show people coming in their canoes to trade various items with the people of your village. Draw oolichan fish. Cut and paste them on your mural.

Here are two quotes from Tlingit elders you can use in your village scene:

> *The oolichan spirit is real strong. When you go out and sing "hooo . . ." they will come to you, if they like your singing. They are lively fish.* (Austin Hammond)
>
> *I sing to show appreciation for the food and we sing with the bowl and dance.* (Cecilia Kunz)

Draw your images of these two quotations (e.g., the oolichan coming when someone calls for them, or you singing because you appreciate something). Draw people using oolichan oil in their food.

Did you know that even though these types of bowls have been in museums for years, many of them are still shiny from the oil left on them when they were used? Oil residue seeps into the bowl and through to the other side, so sometimes you will see a bowl in a museum with a puddle of oil at its base.

BOOK

Research oolichan. Draw oolichan fish. Keep them for your book.

Get together in small groups. Tell a story about jobs you do for your family, caretaker, or friends, describing the process you go through to complete your chore. Draw pictures of yourself doing the chore. Save these for your book.

MOBILE

Draw oolichan fish. Cut them out and attach strings to them. Hang them from the ceiling to create a "run" of oolichans in your classroom. Talk about the fish, how they look, what they mean to you, and how they have been important to people on the coast.

VIDEOTAPE
A Strict Law Bids Us Dance is available from the U'Mista Cultural Center, P.O. Box 253, Alert Bay, British Columbia, Canada V0N 1A0. The film is $50 plus $5 postage (Canadian funds).

DISCUSSION

Feasting and Grease

On the Northwest Coast great feasts take place. People come from neighboring villages to take part in the celebration; to witness the dances, ceremonies, and displays of crests and wealth; and to share in the great feast and gift giving. Feasting can be thought of as great public shows of wealth, but that is only a small part of what the feasting is. A feasting ceremony is a hallmark of the Northwest Coast political system; it is how rights and privileges are expressed and validated. It is where the political structure is manifested with the entire community and neighboring communities as witnesses. We are only beginning to learn the entire meaning of the feasting ceremony of the Northwest Coast.

Feasts honor important life events, including marriage, birth, death, coming of age, naming ceremonies, and construction of houses and poles. Feasts also validate a person's right to his or her special prerogatives, such as crest material (e.g., hats, staffs) and songs and dances.

As a Tlingit elder said, "Grease plays a big part in the feasting ceremonies. All head leaders would get a bowl full of grease and would drink it down."

HANDOUT: Let's trade! Trading and selling oolichan oil simulation game

---

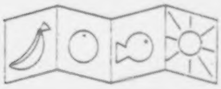
Introduction

Oolichan oil is many things. It is used as a medicine, as a tonic, and as a condiment for food. It is so good and people like it so much that it has been an important trade item along the coast.

Can you think of things you trade for?

At lunch, trade sandwiches; at home, trade clothes or baseball cards.

A Tlingit man from Haines, Alaska, said, "Anything we don't have at home, we trade for. In Haines, we don't have clams or cockles, so we might trade oolichan oil for them."



Part One: Favorite Foods Accordion Book

An accordion book is made by folding a rectangular piece of paper several times (see above).

Draw pictures of some of the foods of the Northwest Coast, such as clams, fish, tea, and rice. Draw one item per page of your accordion book. If you don't like Northwest Coast food, on the other side of the page draw food you like very much. For example, if you don't like fish, but you love bananas, draw a banana on the opposite side of the paper with the fish on front. This will help you remember that some people on the coast like fish just as much as you like bananas.

Part Two

Divide the class in half to represent two villages in Southeast Alaska (Angoon and Haines). One village (Angoon) has as its favorite foods cockles (a relative of the large clam) and clams. The other village (Haines) has as its favorite foods oil and seaweed flakes. Draw pictures of these foods in an accordion book.

Say to the students in the first group:

People of Angoon! You love cockles. You need them to feed your children because that is their favorite food, next to hot dogs. Your brother has a special day coming, and you want to surprise him with his favorite food, cockle stew. There *aren't any cockles in your village, only lots of oolichan oil and seaweed that you just gathered, prepared, and stored. What will you do?*

Say to the students in the second group:

People of Haines! You need oolichan oil to give your children; it is good for them, like a vitamin. You love it too, because it tastes so good. You also want to get some for the party you are having, where all your guests will expect to be served oil in your grease dishes. Your neighbor in the village of Angoon has oolichan oil, but you don't, because you ate yours already. What will you do?

Say to both groups:

Draw and cut out pictures of the foods you each have. Find a way to obtain the food you need and want. Remember, you have to pack up your food and find a way to take it to the other village. Draw all the types of containers you would use to put your foodstuffs in (plastic bowls or containers, bowls, bent-corner boxes, baskets).

How will you pack up your oil?

> *Glass jars, metal cans, plastic containers.*

How do you think grease was packed up and stored before the days of plastic containers?

> *In woven baskets, in bent-corner boxes (remember that Northwest Coast baskets and boxes were watertight).*

How would you send your food to the other village, which is across a big stretch of water?

> *Airplane, post office, boat, skiff, mail plane.*

How would you have transported your food for trade in the traditional way?

> *By canoe.*

Lesson 7: Ceremonial Masks

SUMMARY: Students look at slides of a dancer wearing a Hamatsa mask and a dancer wearing the moon mask and the Tree of Life button blanket. Students discuss the Winter Ceremonial of the Kwakiutl and perform an art activity.

LESSON OBJECT	Moon mask (Kwakiutl)
GOAL	Students will understand the use of this mask in order to recognize respect for the natural world and the significance of humor in the Winter Ceremonial of the Kwakiutl people.
OBJECTIVES	Students will understand the use of the mask and the concept of Winter Ceremonial. Students will understand the role of humor in the serious dance complex known as Winter Ceremonial.
TIME	45 minutes
METHODS	Slide observation and discussion Visualization Hands-on visual exercises Creative art projects Descriptive and creative writing Movement activities
MATERIALS	Slides 11, 12, 13, and 14, projector, screen Heavy paper (to photocopy activity onto) Scissors, glue, staples, straws Popsicle sticks Felt-tip pens, colored pencils, or crayons
HANDOUTS	Kwakiutl moon mask activities (2:17-2:19)

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DISCUSSION

The Northwest Coast is a large geographic area in which there are similarities between people as well as differences. Throughout the coast, the people use masks.

Masks range from small to very large, and they represent specific animals, spirits, stories, or individuals. They may be relatively simple in meaning or extremely complex, with various reasons for their existence. They may illustrate a story or display a family crest.

SLIDE 11

For example, the Kwakiutl people have a feasting ceremony called **Tseyka** (tsay-kah), or **Winter Ceremonial**. During Tseyka a series of masked dances is performed. At all times, the audiences at the Winter Ceremonial are aware of the serious nature and importance of the dances. The most significant and well-known dance of Tseyka is the **Hamatsa** (hah mahtsah) dance, characterized by the long-beaked bird headdresses with hanging cedar-bark fringe.

In the Hamatsa dance, the performer reenacts his ancestor's journey to see the spirit-person Bakhbakwalanookiswey (bahk-bahk-wall-oh-noot-ske-way). During this visit he is filled with the spirit and power of the creature. He appears very wild and hungry and is dressed in hemlock branches. He is gradually tamed through the dance, song, and ritual of the Hamatsa dance. It is during the taming process that the companions of Bakhbakwalanooksiwey, the great long-beaked birds, appear one at a time in the dance. The bird dances first upright and later in a crouched position. He then sits on the floor, swinging his great beak. He shouts the Hamatsa cries and dances to the corner of the house. As many as four long-beaked birds dance in the firelight.

SLIDE 12

During the Winter Ceremonial, a humorous dance takes place in which the moon mask is worn. Two dancers perform, one as Full Moon and the other as Half Moon (who wears a mask similar to the Full Moon mask but with a half moon over the face). The mask in the slide illustrates the half-moon top piece.

SLIDE 14

The dancers try to decide which of the moons is best. They boast about themselves in Kwakwala (the language of the Kwakiutl). A narrator tells the audience in English what each moon is saying. The Full Moon and Half Moon characters argue about who is best without resolving the situation. They go on and on until the narrator tells them that the only way to solve the dispute is to have a dance contest, with the audience deciding who is the best dancer.

This mask is worn over the face, and the dancer wears a button blanket. Describe the mask. What do you think the mask is made of?

> *Cedar tree (Tree of Life), paint.*

What do you think masks are generally used for? When do you think they are worn?

> *Masks are worn during ceremonies and dances. They represent people, other creatures, and concepts (such as rebirth). They evoke feelings from the viewers (such as fear or laughter).*

Why do you think the Tseyka, or Winter Ceremonial, took place in the winter?

> *Summer is the season to pick berries, fish for salmon, and collect other food for the year; the people are busier than they are the rest of the year. In the winter, there is time to gather with friends and neighbors to sing, dance, feast and enjoy the food that was collected during the summer.*

Foods from the natural world are available only at certain times of the year. Name some foods that are available during the summer.

> *Salmon come upstream in the spring and summer, berries ripen in the summer, kelp and other plants grow in the warmer months.*

Ceremonies are serious events at which chiefs and people display their crests, the items they have the right to possess, wear, and dance and sing about. Rival chiefs are careful to notice all that goes on around them. If the host presents great amounts of high-quality food, they are honor-bound to do better the next year, when they host the feast.

The Kwakiutl have many dances and songs that they perform during Tseyka. It is a very large feasting and gathering time. Most of the performances are serious, such as the Hamatsa dance, in which a man becomes wild and must be tamed. The moon mask dance is performed during the serious part of the Tseyka. Can you guess why?

> *Humor lightens the mood of the Tseyka. A sense of humor is a prized character trait.*

Do you think it is good to have a sense of humor? Why?

> *To keep a balance and to be humble, and to be able to laugh at oneself (not take oneself too seriously).*

SLIDE 14

How do you think the moons act during their performance?

> *The moons take turns. Each points up at his or her moon and boasts to the crowd, saying things such as "I am the best, Full Moon is the best," or "I am better than you, Half Moon is the best." They perform funny and lighthearted antics to please the crowd. The best performer, the Half Moon or the Full Moon (as decided by the audience), wins. That moon can truly say he or she is the best.*

Why do you think the moon, and not some other entity, is represented in the dance?

> *The phases of the moon are visible throughout the year to all people. The moon is a significant symbol in Northwest Coast cultures for its effect on the tides. Clam digging and fishing take place according to many factors--for example, the cycle of the tides.*

Why do people look at the moon?

> *Navigators watch the moon to know the tides, farmers watch the moon to know when to plant and harvest, wise people have watched the moon to predict weather patterns, lovers look at the moon and think romantic thoughts. Some people pay attention to the phases of the moon for scientific purposes, some look at the moon for artistic or poetic inspiration.*

ACTIVITIES

HANDOUT

The mask on the handout (2:17, 2:19) is one of Pam Holloway's family crests (Kwakiutl).

MASK MAKING

Each student requires two masks, one for the Full Moon and one for the Half Moon.

1. Color the masks and the Full Moon and Half Moon emblems.

2. Cut out the masks, and remove the eye holes and the mouths. Cut out the Full Moon and Half Moon emblems.
3. Glue or staple the Full Moon emblem onto a 3-inch-long plastic straw or popsicle stick. Glue or staple the other end of the straw to the top of one of the masks.
4. Repeat step 3 with the Half Moon emblem and the other mask.
5. Glue or staple a plastic straw or popsicle stick to the bottom of each mask to use as a handle. You can use these masks for the activity below or as the cover of your book.

PERFORMANCE

Take turns picking two students from the class. One represents Full Moon and the other, Half Moon. Have Full Moon and Half Moon take turns dancing, singing, or some other activity as a lighthearted contest. The rest of the class discusses the antics of the moons and picks the winner (in the Kwakiutl custom of having a winner for this contest).

Perform the contest portion of the activity several times as individuals or with teams. Have the students switch activities (a dance for one contest, a song for another, running, reading aloud, drawing a sketch, or any activity) for a series of winners in the class. Make all of the students winners!

VILLAGE MURAL

Research the shapes and phases of the moon, and draw and paint them. Cut them out with scissors and hang them in your room at home or on the class mural. Put them on the ceiling to decide which phase of the moon you like best, or why each one is good in its own way.

What do the moon and stars look like to people in other nations?

BOOK

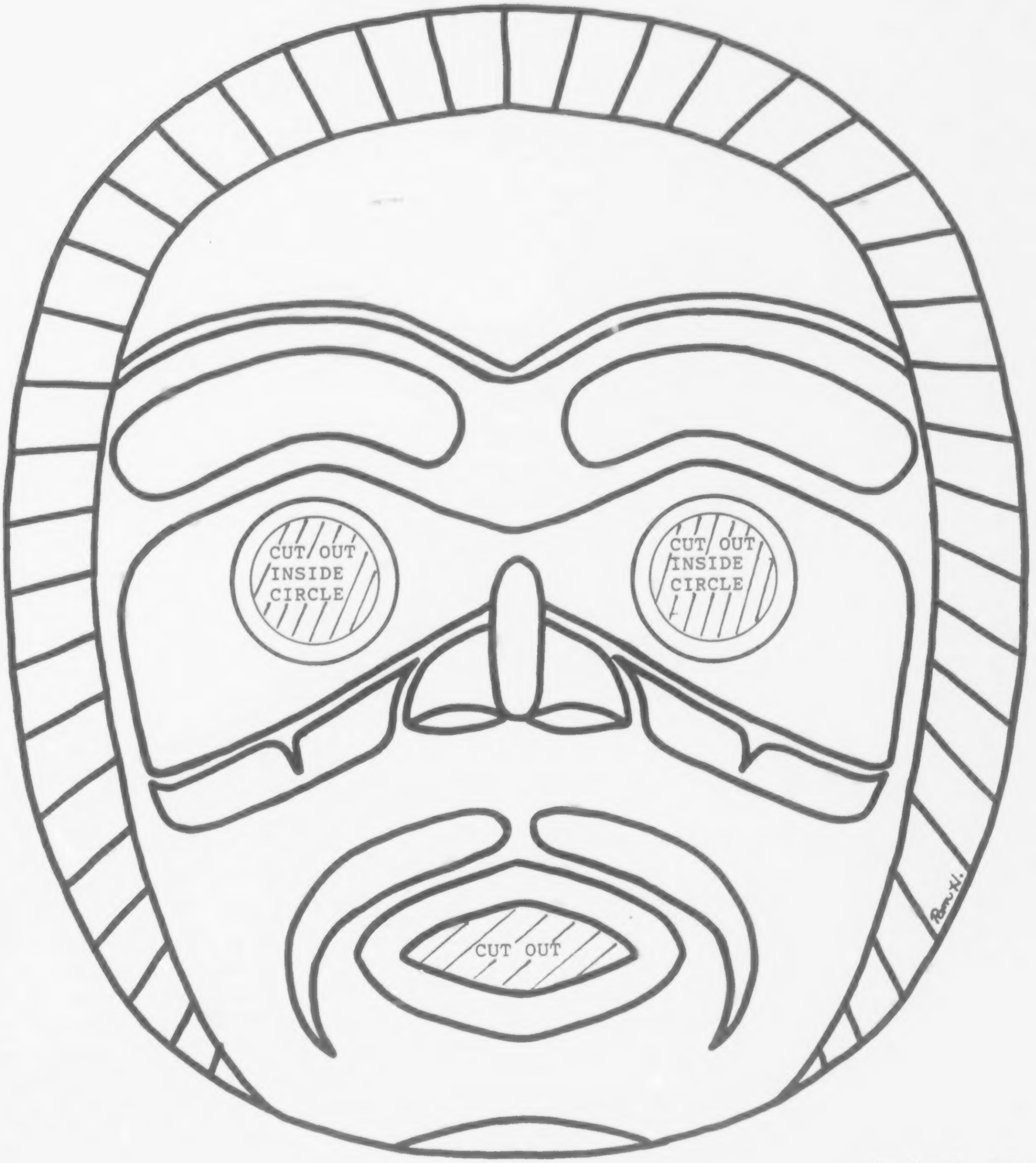
Read about the moon. Draw the phases of the moon. Learn the names for the moon in its different phases. Draw the moon in its different phases over your mural of the village. Save moon drawings for your book.

After drawing the moon in its different phases, write below the image what each phase might tell you about weather or planting and the time of year (spring, summer, fall, winter).

HANDOUT: Kwakiutl moon mask activity (1)

Image copyright 1990, Pam Holloway.

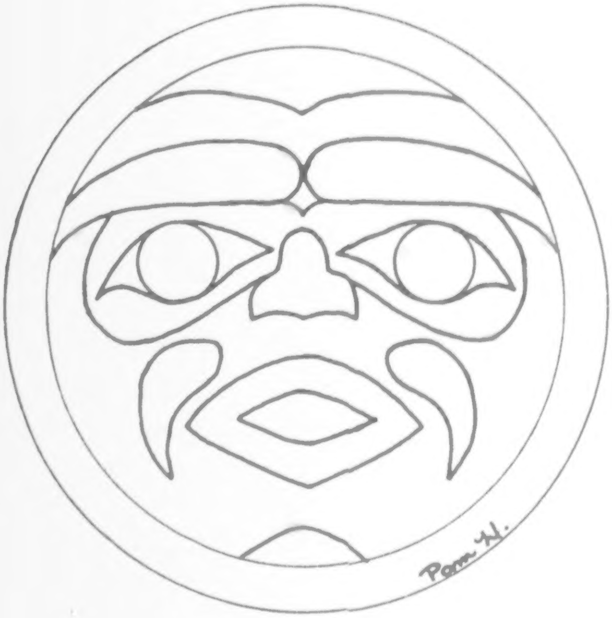
KWAGIULTH MOON MASK


CUT OUT INSIDE CIRCLE
CUT OUT INSIDE CIRCLE
CUT OUT

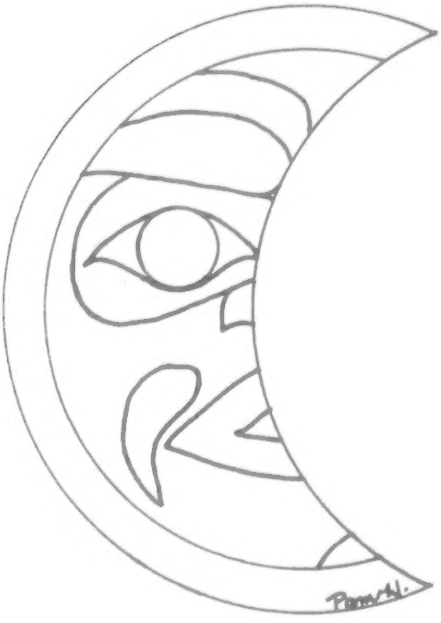
HANDOUT: Kwakiutl moon mask activity (2)

Image copyright 1990, Pam Holloway.

FULL MOON



HALF MOON



Lesson 8: Button Blankets: Crest Designs, and Prerogatives

SUMMARY: Students look at slides of a button blanket and a button blanket in use, and discuss the use and design of the button blanket. Students perform a button blanket activity.

LESSON OBJECT	Tree of Life button blanket (Kwakiutl)
GOAL	Students will study the use and design of the button blanket in order to understand the meanings of button blankets to people of the Northwest Coast.
OBJECTIVES	Students will identify the materials used in making a button blanket. Students will comprehend the concepts of crest designs, rights, and prerogatives as represented in a button blanket.
TIME	45 minutes
METHODS	Slide observation and discussion Hands-on visual exercises Creative art projects Descriptive and creative writing
MATERIALS	Slides 13 and 14, projector, screen Paper Blue and red felt fabric Scissors, glue, buttons, thread, needles
HANDOUTS	Shark dance and song performed during pole-raising ceremony (2:27) Tree of Life activity sheets (2:29-2:31)

DISCUSSION

SLIDE 13

Woolen cloth, brought to the Northwest Coast by European traders, became an important trade item in the 19th century. Trade items were integrated into everyday life on the Northwest Coast. For example, enamel pots and pans took the place of bent-corner boxes and bowls, and red vermillion pigment was used in place of the naturally occurring red iron oxide pigment. The people of the Northwest Coast had well-established trade routes connecting them with near and distant peoples (as we saw in the section on trading for oolichan oil) long before the arrival of the Europeans.

The artists who designed Northwest Coast ceremonial clothing integrated newly available materials into their creations. Capes that originally were made from woven materials such as mountain goat wool and cedar bark were now made with blankets. Trade buttons replaced earlier embellishments such as abalone shell. From the incorporation of new materials, such as woolen cloth and buttons, came the ceremonial button blanket (or robe).

Button blankets are worn during special occasions on the Northwest Coast, such as feasts, dances, and ceremonies.

Describe the button blanket. What does it look like? What color is it? What does the center design look like? What is it made of?

> *It is a wool blanket with felt appliqué and assorted buttons made of mother-of-pearl shell, abalone shell, and plastic.*
>
> *It is not used like a blanket (as on a bed for sleeping), but is used as an article of clothing, worn on the body like a robe.*

SLIDE 14

Look at the blanket. How do you think it was worn?

> *You can see a special area at the top center that is reinforced with fabric. This draped at the back of a person's neck. The blanket was wrapped around the wearer's body (see slide 14).*

Of what does the design of the Kwakiutl blanket remind you?

> *The design looks like a tree. This blanket is called the Tree of Life blanket. On the Northwest Coast, the cedar tree is very special. The people respect the tree for all it does for them. It gives itself to the people to be made into canoes, bent-corner boxes, ladles, and masks, and it gives its bark to be used for baskets, clothing, and hats. Cedar trees are part of*

> *the forest, which is home for people, mystical beings, and animals. Therefore the cedar tree is known as the Tree of Life.*

When the button blanket is worn, what happens to the design?

> *It is very prominent and everyone can see it. When a person dances with the blanket on, the figures on the blanket sway and move with the dancer's movements. The shell buttons (most people use manufactured plastic ones today) shimmer in the firelight, the incandescent light of the ceremonial house, or the daylight.*

HANDOUT

On the Northwest Coast, the people belong to family units called clans. Each clan has a special name and an affiliation with a special living creature, such as Wolf, Raven, Eagle, Bear, or Tree. Often the word crest is used to mean affiliation. A person's crest (such as a tree) is shown on his or her special clothing. Crests have often been compared to coats-of-arms (see handout, 2:27, 2:29).

> *When you wear your [button] blanket they immediately know who you are and what house you come from.* (Fanny Smith, 1985)

From Jensen, Doreen, and Polly Sargent. *Robes of Power: Totem Poles on Cloth.* Vancouver: University of British Columbia Press, 1986.

A symbol for a clan tells other Northwest Coast people who you are, who your family is, and where you are from.

The designs are very special to the wearers and convey a meaning to the people looking at them.

In the photograph (handout, 2:27), a shark dance and a song are being performed. Note the shark figure mask and the shark design on the button blankets. Why do you think the design is on the blanket? Can anyone wear a button blanket with a crest design on it?

In earlier times, the button blanket was considered a symbol of great prestige and was worn only by people of noble descent, with the blankets representing the creatures or living beings that were their personal crests.

Today the blanket is still highly prized, but it has become common for other people to use the blanket, and many Native people, as well as non-Native people, wear them. However, certain restrictions still apply. People may not put any design they want to on a button blanket. They must choose the crest belonging to their family, which has been passed on to them from their ancestors.

Making a design takes special consideration. An artist is commissioned to draw a design based on the family story. If the family approves of the design, they sew it onto their button blanket. The design is the property of the family and cannot be copied.

A crest identifies the person as belonging to a certain clan. A crest shows that the person wearing it has the right to do so. The crest shows the ancestral line of the person and the history of the family.

A button blanket functions in other ways as well. Tony Hunt (Kwakiutl) said:

> *It changes my feeling, and then I'm one hundred percent confident with what I am doing. I think about the responsibility that's placed on me. I feel a closeness with my ancestors. I feel a spiritual strength.*

From Jensen, Doreen, and Polly Sargent. *Robes of Power: Totem Poles on Cloth.* Vancouver: University of British Columbia Press, 1986.

When a blanket was not used it was stored in a bent-corner box, always with the button side facing inward as a matter of respect and care for the blanket.

ACTIVITIES

HANDOUT

Using the handouts on 2:29 and 2:31, look at the button blanket design, one of the crests from Pam Holloway's family.

INSTRUCTIONS

1. Cut out the button blanket pattern. The body of a blanket is usually dark blue but could be black, gray, or dark green. These are the colors of the background fabric used by the Kwakiutl people.
2. Cut out the Tree of Life design. This is usually made in red felt. Stitch or glue the red Tree of Life onto your blanket.
3. Sew or glue buttons in place, as shown on your pattern.

NOTE: The number four is very significant to the Kwakiutl people. The blanket in the activity has four arrowheads, four mountain peaks, four flowers, and four branches on each side of the tree.

VILLAGE MURAL

Color or draw your own button blanket, either using Pam Holloway's crest designs on the Tree of Life activity (which you have her permission to use) or making your own. Place the button blanket in a house where it would be stored, or draw pictures of people wearing the blanket. Place the people inside the home celebrating and wearing the blanket.

BOOK

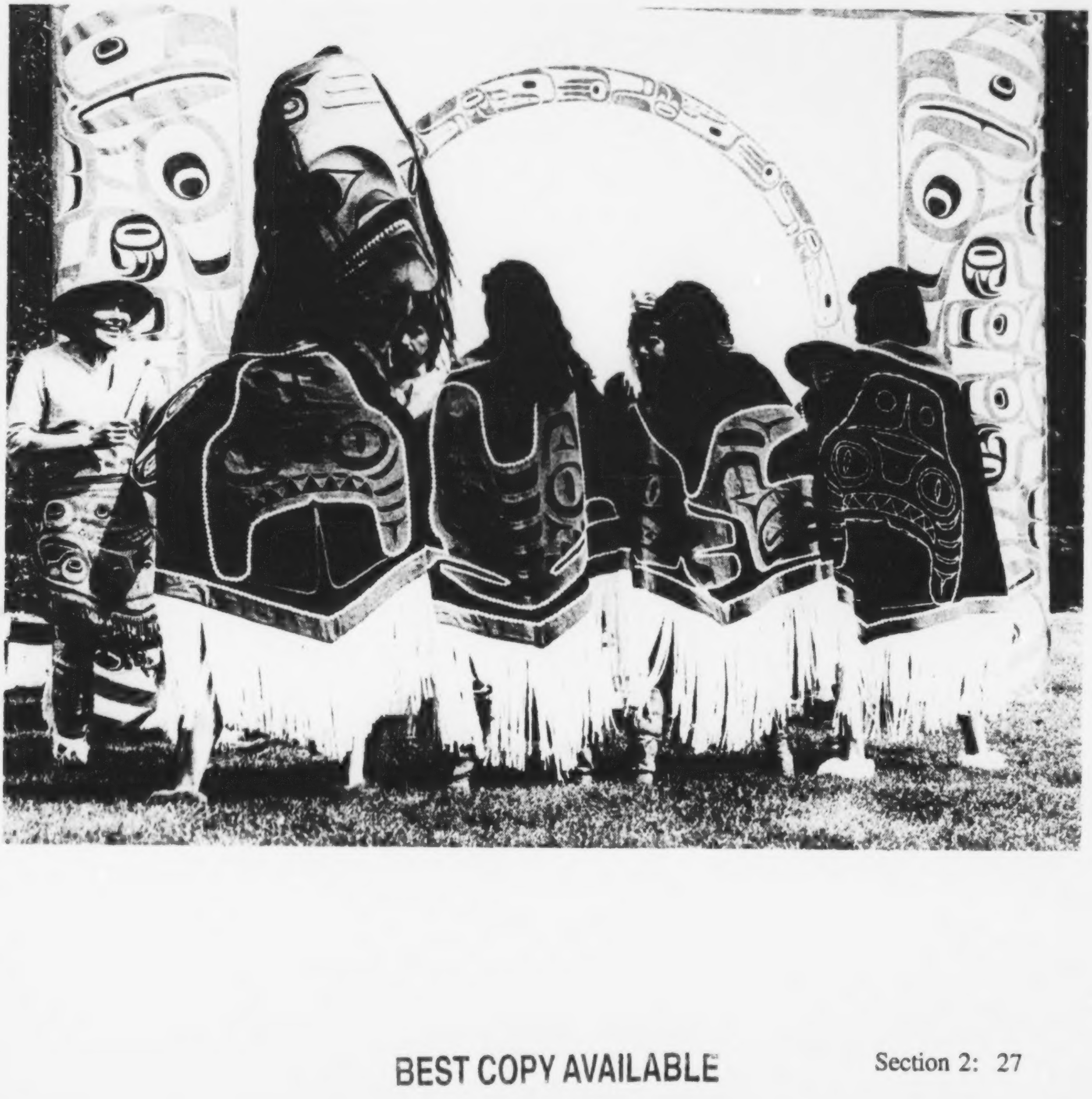
Draw or color Pam Holloway's Tree of Life blanket, or draw a design of your own. Save it for your book.

OPTIONAL IDEA

Make your own miniature button blanket using felt and Pam Holloway's family design as a pattern. Add buttons where indicated.

HANDOUT: Shark dance and song performed by the Rainbow Dancers during Robert Davidson's pole-raising ceremony in Purchase, New York

Photograph by Ulli Steltzer.



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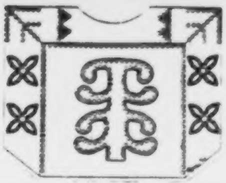
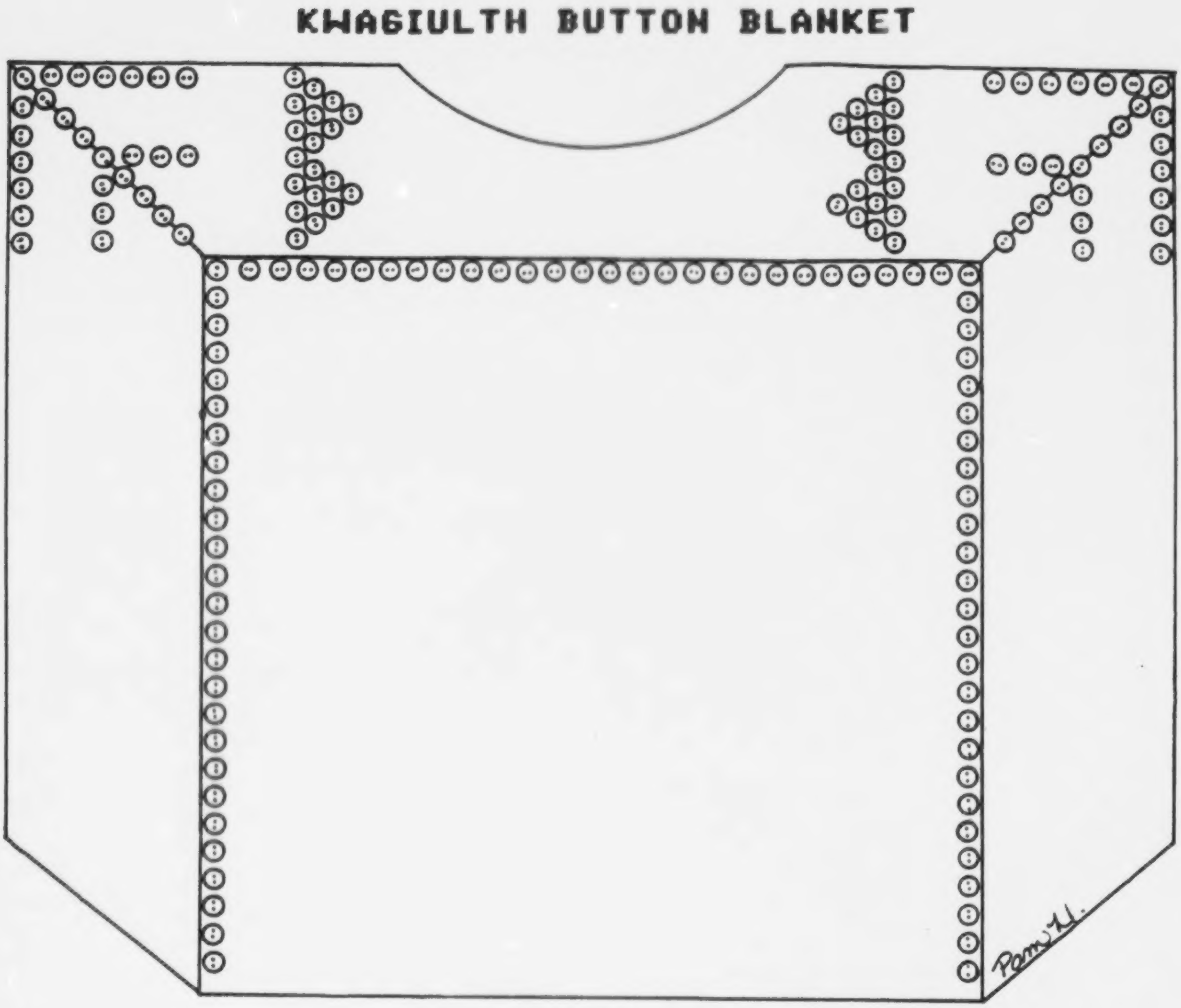
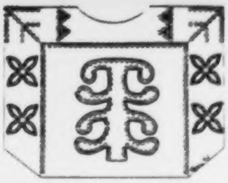


HANDOUT: Tree of Life activity sheet (1)

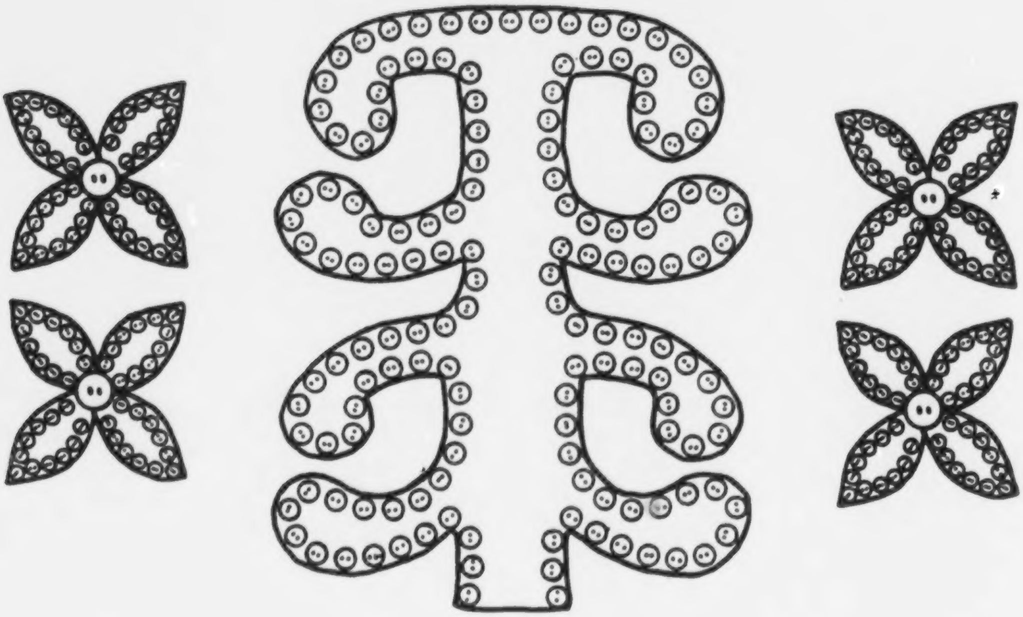
Image copyright 1990, Pam Holloway.


KWAGIULTH BUTTON BLANKET



HANDOUT: Tree of Life activity sheet (2)

Image copyright 1990, Pam Holloway.



Lesson 9: Woven Hats: Crest Items

SUMMARY: Students look at slides and handouts of a woven hat; discuss its manufacture, use, and function as a crest item; and discuss how it conveys a personal history to others. Students perform an art activity.

LESSON OBJECT	Hat, woven by Isabella Edenshaw and painted by Charles Edenshaw (Haida)
GOAL	Students will recognize a crest object in order to understand crest art as a visual expression of history.
OBJECTIVES	Students will distinguish between crest and noncrest art. Students will conceptualize a new method of representation (the Northwest Coast style). Students will relate the meanings of objects and see how they represent history or family ties.
TIME	45 minutes
METHODS	Slide observation and discussion Hands-on visual exercises Creative art projects Descriptive and creative writing
MATERIALS	Slide 15, screen, projector Writing paper, pencils Significant personal objects from home (have students bring these) TEACHERS: BRING IN AN ITEM FROM HOME AS MOTIVATION FOR YOUR STUDENTS TO PERFORM THE SUGGESTED ACTIVITY ON THE WORK SHEET.
HANDOUTS	Sharing stories of our personal history (2:37) Northwest Coast method of representation (2:39) Jessie Webster, weaver from Ahousat (2:41)

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DISCUSSION

SLIDE 15

Woven hats are found all along the Northwest Coast, although the shapes and decorations differ from region to region. Traditionally the women of the Northwest Coast are the weavers of basketry items, and they developed the technology of weaving. Baskets are made for specific uses, as are hats. Painted and woven designs decorate the waterproof hats. Some hats are crest items; they belong to a chief, family, and clan, and the animal defines the crest.

Hats are woven from the roots of the spruce tree, which have been gathered, peeled, and split in half. The roots are stored until they are needed. Then they are taken out, sorted, and soaked until they are ready to use for weaving. The hats are made with basic twining and skip-twining stitches. After a hat is woven and shaped, it is ready to be painted. Women do the weaving and men do the painting. Women and men work together to create the hats (handout, 2:41).

HANDOUT

On top of the hat is a red-and-black four-pointed star. Charles Edenshaw, a highly respected Haida artist, often painted this design on his works of art. His wife, Isabella Edenshaw, was a famous basket maker, and she probably wove this hat (slide 15 and handout, 2:39).

Can you think of some uses for a woven hat?

> *Hats were worn for everyday use, to keep off the rain, and to shield the eyes from the sun. More elaborate hats were worn for ceremonial occasions. (Look at an everyday hat, worn by a Quinalt woman gathering clams, in Lesson 2: Basketry.)*

Can you see the patterns woven into the hat?

> *There are triangular shapes and diamond patterns on the hat.*

Some hats have designs of creatures on them. Refer to your handout on the design from this hat. What animal is it (handout, 2:39)?

> *An orca or killer whale.*

HANDOUT

Look at your handout. Point out the whale's anatomy, noting its head, back, spine, tail, fins, and face. Notice the dorsal fin (the tall fin on the back). This feature and the blow hole distinguish an orca whale.

Lineage designs are those that show what a person's family or clan is (such as the Killer Whale clan). So, if you saw someone wearing a hat with killer whale on it, you would know that person belonged to the Killer Whale clan, or that he or she was Killer Whale. Killer Whale is used as a name, something like a family name. Compare this to a coat-of-arms from England or a tartan from Scotland. If someone saw your coat-of-arms or tartan, that person would know that you belonged to a certain group or family.

Some hats with lineage designs are a little different. They are called crest objects. Crest objects are recognized property that belongs to a group of people (by rights of ancestry) and tells the history of that person, group, or clan. These are important objects that are like history books except that here the history is spoken, memorized, and understood by the people instead of being written and read. With a crest object, the history is looked at and understood, then looked at again and understood--for generations. Part of the responsibility of having a crest object is to pass it on to relatives, so that history continues to be understood.

Look at your clothing. What is it made of?

> *Cotton, wool, polyester, leather, buttons, velcro.*

What processes did someone use to create the fabric of your clothes?

> *A person gathered the fiber (such as cotton or wool) and processed it, perhaps by cleaning, sorting, and baling. Then someone spun it into thread and put the thread on a loom to weave the cloth. (Nowdays people often use big machines for these processes.)*

Look for someone who is wearing an example of woven fabric. Can you see the design? What would a fabric weaver do to get the design?

> *Plan, design (draw) the pattern, follow through on the plan.*

Look for someone in the class who has clothing with a design that is painted or printed on the fabric. How is it different?

> *A surface (painted or printed) design is placed on the fabric after it is made. A woven design has to be planned and carried out during the production of the cloth. Painted designs rest on the surface; woven designs are a part of the structure of the fabric.*

Clothing is often an essential part of life. It protects your body from cold. How else does clothing function?

> *It protects skin from rough surfaces, beautifies the body, attracts attention from others, and, in the tradition of the Northwest Coast, reflects family lineage.*

ACTIVITIES

Cut out a sheet of paper as tall as you are. Draw yourself and your clothes. Where do they come from? From what materials in the natural environment are they derived?

> *Wool from sheep, cotton or linen from plants. (Synthetic fabrics are not made from natural fibers.)*

Have students draw, analyze, and label their clothing according to the natural resources from which they are derived.

> *Pants, jacket, shirt, socks, underwear, hat. Pants: cotton, from the cotton plant.*

Have students research the resources and technology used to create their clothes.

VILLAGE MURAL

Draw a hat form and place an animal of your choice on the hat. Put your hat on the people in your mural, or in places where you think your animal might enjoy being (a seal on the water, a whale under water, a bird in the air).

BOOK

Draw your hat with the animal of your choice on it. Write a poem about the historical event and the family name your hat shows. Save this for your book.

Draw the anatomical parts (fins, insides, eyes) of the animal on the hat. Draw an animal, contorting its image to fill different spaces. Refer to the handout for clues.

HANDOUT: Sharing stories of our personal history

This discussion exercise may help you understand history as being a part of an object, since it is a part of crest objects.

Bring an object to school that is either important to you or has been in your family for a long time. Look at the object. Describe it. Ask whoever owned it last, or whoever has seen it, what it means to them.

Pretend you have a new item and an heirloom item, such as a bracelet you just bought from the store and a bracelet that belonged to your great grandmother. What can you say about the two bracelets?

> *You could say one is new and it comes from the store. The other is old. It belonged to your mother, who was born in _____ and who wore it during _____. Before that it belonged to her mother, who was born in _____ and who wore it for _____. Before that it belonged to her mother, who was born in _____ and who wore it for _____.*
>
> *This is what it meant to them: ________________________________.*

You would know all sorts of details about that bracelet because of its history. You would know the history of the people who owned it. You would know that someday you have the responsibility to hand the bracelet on to your child, or another child in your family, as a family heirloom.

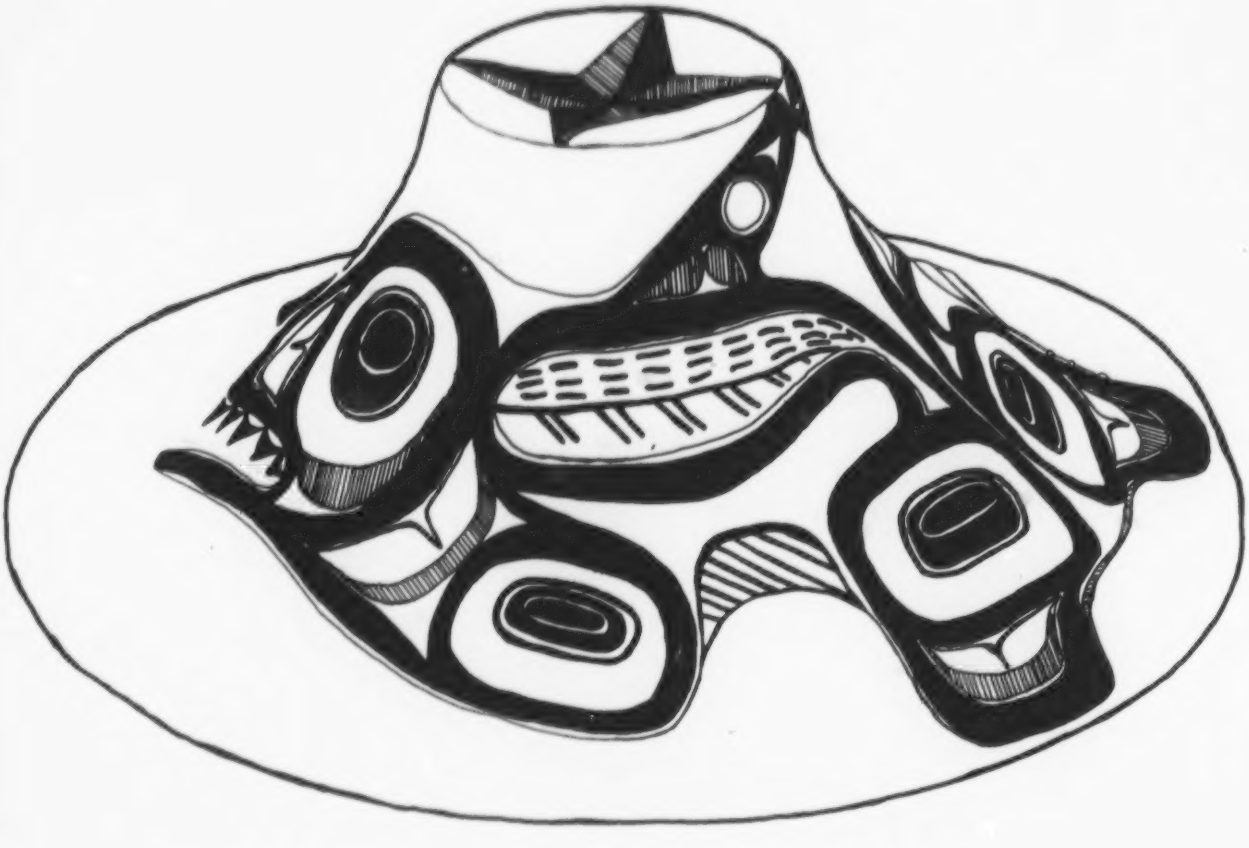
Crest objects are somewhat similar to the above example. The history of a group or a people, the passage of time, and significant events are conveyed through art objects.

Organize in small groups. Share your stories with fellow students. Tell the story of an object to the entire class, naming the people who owned the object, where it or its materials came from, where it traveled to, and what event the object reminds you of. How does this object tell of your personal history?

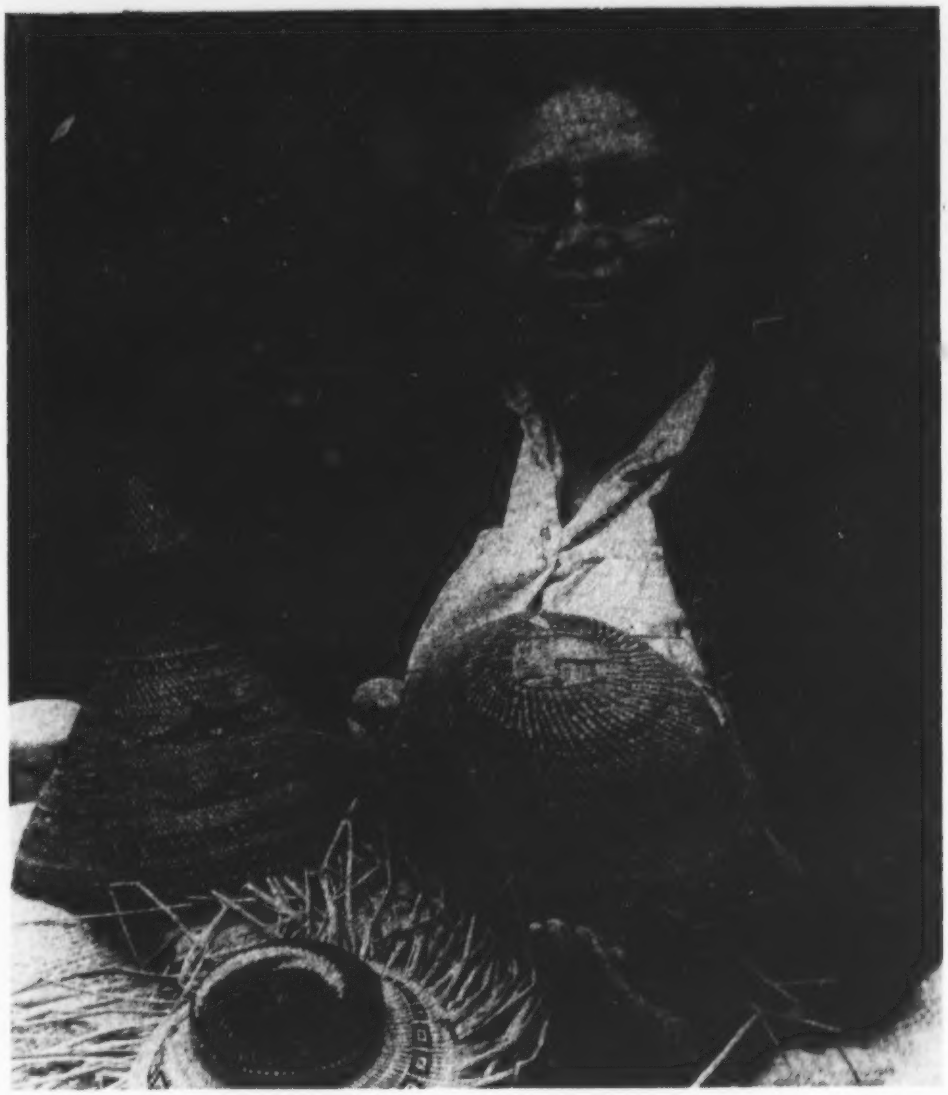
HANDOUT: Northwest Coast methods of representation

Part One: Identifying anatomical characteristics on the woven hat
Part Two: How an animal's body is contorted to be placed on a woven hat

Students can observe this hat shape and see how an animal body is contorted in order to fit onto shapes and forms that are three-dimensional. Students can recognize a representation of an animal in Northwest Coast style of design.



HANDOUT: Jessie Webster, weaver from Ahousat, west coast of Vancouver Island



There are two kinds of Hats; one for the chief, and plain ones for the people. My grandmothers, I used to watch them. They would start one for me, and then I worked on it. (Jessie Webster)

From Steltzer, Ulli. *Indian Artists at Work.* Seattle: University of Washington Press, 1980, p. 78.

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Lesson 10: Headdress as History

SUMMARY: Students look at a slide of the headdress and discuss the story of the headdress, which is about a historical event that occurred on the Northwest Coast. Students perform an art activity.

LESSON OBJECT	*Raven Floating on the Nass* headdress (Tlingit)
GOAL	Students will discuss the meaning and story of the headdress in order to recognize how history is conveyed through an art object.
OBJECTIVES	Students will discuss the use and function of the headdress. Students will identify the concept of history. Students will recognize history as portrayed in the headdress.
TIME	45 minutes
METHODS	Slide observation and discussion Visualization Creative art projects Descriptive and creative writing
MATERIALS	Slide 16, projector, screen Paper, colored pens

DISCUSSION

SLIDE 16

A headdress is worn on the head during dance and feast ceremonies. It is usually worn with an entire ensemble of ceremonial clothing. For example, the person wearing the headdress may also wear a button blanket or Chilkat-style blanket, an appliquéd or beaded dance apron, and woven Chilkat leggings, and may hold a rattle (handout, 2:53).

Headdresses are very important **art objects** and **family heirlooms**, highly prized by the family who owns the headdress and by the entire community.

This headdress illustrates an image of **Raven**, a very significant culture hero of the Northwest Coast. Raven has taught the people many lessons, such as the importance of humility. The lessons Raven taught and the things he did for the people are recanted in oral traditions about Raven. (You will find a Raven story in Lesson 12: Headdress as Creation Story.)

A person wearing an art object with an image of Raven is from a family of people who call themselves Raven. They are from the Raven clan. A clan is a family unit identified by its affiliation with a specific creature, such as Raven, Killer Whale, Coho (Salmon), Grizzly Bear, or Eagle.

Describe the headdress. What kind of an animal is it?

> *This headdress is of a raven. This is not the common raven but Nass shaki yeihl, Raven Floating on the Nass.*

Have students describe the ears. Find all facial characteristics in the raven and in the human figures. Raven has a long bird beak, nostrils, eyebrows, and abalone-shell eyes. Raven has a human figure, with hair falling from it, in each ear.

This raven headdress represents a specific story. The creature called Raven is an important being on the Northwest Coast. Raven is responsible for many great feats, such as releasing daylight into the world, as told in the *Raven Capturing the Sun* headdress (Lesson 12: Headdress as Creation Story). He is also known as a trickster and a teacher of life's important lessons.

THE STORY OF RAVEN FLOATING ON THE NASS

Adapted from a version in *The Box of Daylight*, by Bill Holm

The people known as Gaanax'teidi Taku (Tlingit) live[d] near the Nass River in Southeast Alaska. Long ago the great Raven told the people that he was one of them, or a member of their society. The people knew this to be true.

One day, a slave was walking along the Nass river. The slave looked out and saw a headdress floating on the water. It was beautiful and looked like a Raven's head, with eyes made from shiny, blue-green abalone shell. The tall ears of the headdress floating out of the water reminded the slave of the orca whale. When an orca is in the water, often you can see it from far off because its dorsal fin sticks high up out of the water.

The chief of the people, named Anatlahash, asked his slave to bring the headdress out of the river to him. Since Raven had already declared himself Gaanax'teidi Taku (Tlingit), Raven was one of the crests of the Tlingit. It was very natural and fitting, therefore, that the hat depicting Raven would belong to them. The hat became known as *Raven Floating on the Nass*.

ACTIVITIES

VILLAGE MURAL

As your teacher reads the story of *Raven Floating on the Nass*, draw a picture of the finding of this hat by the slave of Chief Anatlahash. Tape your pictures along the waterway of the village.

BOOK

As your teacher reads the story of *Raven Floating on the Nass*, draw a picture of the finding of this hat by the slave of Chief Anatlahash. Place your pictures in your book.

Option 1:

Look at the headdress of *Raven Floating on the Nass*. Before hearing the story of *Raven Floating on the Nass*, think about, draw, or write down the story the mask is presenting to you. Now read *Raven Floating on the Nass*. Now, after knowing the story, think about, draw, or write down what the headdress is saying to you when you look at it.

Now that you know the story, will you remember it each time you see this headdress?

If you were visiting the museum with friends, knew the story, and saw the headdress, would you be able to tell them the story of *Raven Floating on the Nass* when they saw the headdress? If the answer is yes, you are reciting a story, using visual clues (the parts of the headdress) to remember specific events in the story.

How is this similar to reading a historical account in a book?

Option 2:
Research a lesson from a history book. (Each student should pick a different event in history.) Find a way, through collage, drawing, or painting, to describe this lesson to other people. Do not use words, letters, or symbols such as numbers.

Display the pictures to the class; tell the historical lesson as the class looks at the picture.

Can you see how history can be conveyed through art? What can you say about visual history?

> *History can be remembered, handed down, and understood without a written language.*

Lesson 11: Rattles

SUMMARY: Students look at slides of two rattles and discuss the concept of art for private use through objects with meanings that are meant to be kept confidential within a culture.

LESSON OBJECT	Raven rattles (Makah or Nuu chah nulth, northern Northwest Coast)
GOAL	Students will understand the concept of privacy in art in order to understand the use and basic meaning of the rattle of the Northwest Coast.
OBJECTIVES	Students will discuss how rattles are made and used. Students will identify rattles as an art form that is considered private.
TIME	30 minutes
METHODS	Slide discussion and observation Creative art projects Descriptive and creative writing
MATERIALS	Slides 17 and 18, projector, screen
HANDOUTS	Dancing with the chief's rattle (2:53)

DISCUSSION

SLIDE 17

Rattles are musical instruments that have been used in many kinds of ceremonies throughout the Northwest Coast. Their styles are different from region to region on the coast. They are made up of symbols and imagery that illustrate traditional beliefs about spirituality and life. In this section, a Makah rattle (from northwest Washington state) and a rattle from the northern Northwest Coast are examined.

Rattles are known to have been used in ceremonies to cure the sick, and they are used to obtain the assistance of helpers from the spirit world. Rattles usually accompany songs, and they are used in dances by chiefs (handout, 2:53). No

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matter what the use, the sound of the rattle demonstrates the presence of supernatural power.

Describe the rattle. How many figures do you see? Are the figures of the rattle involved with one another or separate? Can you see why this is called a raven rattle?

> *The body of Raven (the one who brought daylight to the world, Lesson 12: Headdress as Creation Story) is the main part of the rattle. Raven is shown with the box of daylight in his beak.*
>
> *A human being is shown on Raven's back, linking with another animal through their shared tongue.*

What do you think the tongue symbolizes?

> *It may symbolize speech, communication, and the ability of humans and animals to understand one another.*

What do you think the rattle is made of? How was it made?

> *The rattle is made from wood and paint. A chunk of wood was cut down to a working size with an adze, split in two, and hollowed out. It was carved with a crooked knife and a straight knife. Then it was sanded smooth, painted, and carved in relief.*

Rattles are made of wood, carved thinly. The body is hollow. Why?

> *The body is hollow so that hard objects (such as pebbles) can be placed within, to make the rattling noise.*

The rattle is a very elaborate, highly decorated form. Sometimes in art, an artist makes one part of an object bigger than another to stress its importance. Which part do you think is the most important, based on its size?

> *The hollow part, or the belly, of the rattle is the largest. That may possibly mean it is the most important part.*

What else can you say about the hollow part?

> *This is where the sound comes from. The sound the rattle makes is considered a passage or conduit to the spirit world. The sound the rattle makes is considered the most important part of the rattle.*

Who might have used the rattle?

> *Wise people, called shamans, used rattles as part of the curing ceremony and to receive guidance from their helpers in the spirit world. This would help them know the best thing to do in a certain situation.*

SLIDE 18

This bird rattle is from the Makah (or Nuu chah nulth) people. Sometimes the beliefs people have about their spirituality, world view, or religion are considered private. There is much to know about rattles, but their use and meaning are considered restricted information, so we (people who are not from the Northwest Coast) are not meant to know very much about them. Most of what we can say about rattles is about how they look.

We all have beliefs that we share with only one person or a few very special people. Can you think of an example?

> *There are stories between friends about ourselves, our families or our religious beliefs.*

Why do you not tell everyone about some beliefs or items in your home?

> *Maybe you are afraid they would not understand or respect things, such as stories in another language, customs you have from your culture that they do not perform, or religious beliefs they do not share with you.*

One man who knows about rattles is a Nuu chah nulth elder named Roy Haiupus, from Vancouver Island. He can tell us this about rattles:

> *So many people use a rattle, but they do not understand it at all, especially the spiritual element* [*of the rattle*].
>
> *Throughout the entire lifestyle of our ancestors there is prayer, cleansing and fasting, feasting, and art. All is the essence of spirituality, and the element of rattling is spiritual.*
>
> *Art is making things visible from the spirit world.*
>
> *All art comes from the spirit world.*

Rattles also are representations of historical events. The history the rattle talks about can go back as far as eight thousand or ten thousand years. Following is a story that goes back to the beginning of time. It is a story belonging to Tim Paul's family that he has chosen to tell.

WOLF AND WOMAN (THE STORY OF A RATTLE)

Told by Tim Paul, Educator, Nuu chah nulth Tribal Council

"There is a rattle which goes back to the beginning of time for Nuu chah nulth history. It is my personal story, so I can tell you about it. I cannot tell you anyone else's story, because it is theirs to tell."

Wolf brought the first woman up to the mountain. Wolf went to man and told him, "You must get on my back. We are going on a journey. Close your eyes. Do not open them, or you will fall off my back." The man did as he was told. Before long they reached the top of the mountain, where the very beautiful woman was. The man thought this woman must be a supernatural being, but she assured him that she was not. The wolf introduced the first man and the first woman. Wolf said to them, "I will be back in a day and return to you."

Time is very different in the different worlds. In the spirit world, one day goes by very fast, but to humans, it would be one year. When Wolf returned to man and woman, he found the woman had given birth to their baby. This is the beginning of one family of Nuu chah nulth people.

"As this story illustrates, the elders know we have always been here. We didn't come from anywhere else. Our beginnings are here on this land.

"I have a rattle that tells the story. It can be used only by my family. It cannot be used by others. It can be used only to tell this story. It cannot be used to tell other stories."

ACTIVITIES

VILLAGE MURAL OR BOOK

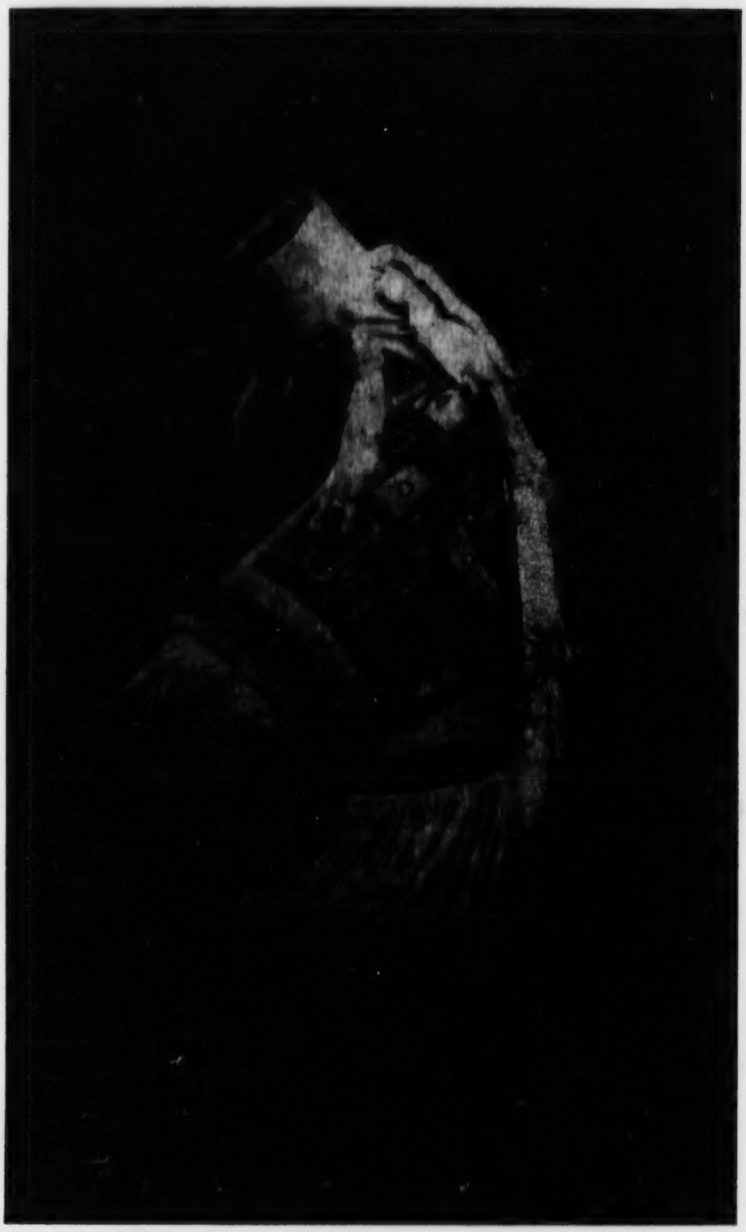
Draw a special occasion you remember sharing with your family or with a friend. Maybe it was a birthday party, or a celebration that is different because it is specific to your culture or is about your family traditions.

Everyone celebrates events differently, each of us bringing our own beliefs, histories, and culture into what we do. Think about how religious holidays are different for you and your friends. Some people may have a big dinner and celebration, and some may not observe a holiday at all.

Draw a picture about one of your special events. Add any symbols to the picture that are significant to you and the occasion. As you finish your picture, think to yourself about something that happened during that time that no one would know by looking at your picture, unless you told them. That information is private and concealed. It is somewhat like the rattle. Someone looking at your picture could tell a lot about your event, but would not know the in-depth meanings behind everything, unless he or she understood you and your family very well or were a part of your family. Keep this picture for your book, or fold it in half (to keep it private) and place it alongside the class mural.

Compare and contrast this Nuu chah nulth origin story with the Box of Daylight story. One story talks about the beginnings of family and people, and another speaks of daylight and the creation of animals and people. Illustrate your favorite origin story (*Wolf and Woman*, *Box of Daylight*, or another).

HANDOUT: Hereditary Chief Tony Hunt (of the Kwakiutl people) Performing a High Ranking Ceremony, Dancing with a Rattle, Chilkat Blanket, Leggings, and Headdress.



From Samuel, Cheryl. *The Chilkat Dancing Blanket.* Seattle: Pacific Search Press, 1982, p. 125.

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Lesson 12: Headdress as Creation Story

SUMMARY: Students look at a slide of the headdress and discuss a creation story of the Northwest Coast. Students perform an art activity.

LESSON OBJECT	*Raven Capturing the Sun (The Box of Daylight)* headdress (Tlingit)
GOAL	Students will discuss the story *The Box of Daylight* and look at the headdress in order to understand how history is conveyed through oral literature and an art object.
OBJECTIVES	Students will observe the *Raven Capturing the Sun* headdress. Students will listen and discuss the story *The Box of Daylight*. Students will analyze symbols on the headdress as they represent elements in the story. Students will discuss how legends are conveyed through art.
TIME	50 minutes
METHODS	Slide observation and discussion Creative art projects Descriptive and creative writing
MATERIALS	Slides 19 and 20, screen, projector
HANDOUT	Housepost with *Box of Daylight* image (2:61)

DISCUSSION

SLIDE 19

THE BOX OF DAYLIGHT

Adapted from the version told by Bill Holm in *The Box of Daylight* and from personal communication with David Katzeek, Sealaska Heritage Foundation

Long ago, before the existence of daylight, there was only darkness in the world. It was dark, not like night, but like the hour before the moon rises on a clear night, a shadowy grayness that allowed the people to just barely see the mountains behind them and islands in the distance. The people during this time were called the "myth people." They had heard of daylight, but they did not have it. They heard that daylight was kept in a bent-corner box by a chief named *Nass shaki yeihl*, Raven at the Head of the Nass.

Living in the dark world with the people was **Raven** (Yeihl). He had the ability to change himself into anything he wished. He was known to be smart and sly, both greedy and generous.

Raven decided to get closer to the **box containing the daylight**. One day he made a plan. He turned himself into a needle from the hemlock tree. Then he floated along in the spring which Chief Nass shaki yeihl's daughter drank from everyday. She dipped her woven cup into the spring, and then one day she drank the hemlock needle along with the water. Because of this, sometime later as the days passed, she gave birth to a human boy, the **grandson** of Nass shaki yeihl.

The baby grew quite quickly, and grandfather felt his grandson was the finest baby in all the world. He did not mind that his grandson's eyes looked like a raven's, or that he had a horrible temper. The grandson would roll on the floor and scream and scream to get whatever he wanted to play with.

One day, grandson Raven looked at the boxes hanging from the ceiling and decided that he wanted to play with them. First, he wanted the box with the stars. He screamed a long time. Grandfather Nass shaki yeihl gave him the box to play with. Raven looked at it, played with it, and turned it this way and that until he eventually lifted the lid, and out flew the stars, which ran up to the sky where they stayed. Grandfather was upset, but not for long.

All was forgiven. Grandson Raven (Yeihl) was playing again, and this time, he wanted the moon box. He screamed and screamed. Grandfather gave in. He gave Raven permission to play with that box. Raven looked at it, and played with the outside of the box a little bit, rolling it around until the lid fell open and the moon was let out, where it escaped into the sky. It is there today.

Grandfather Nass shaki yeihl was very upset. But, of course grandfather was forgiving, and before long, Yeihl was happily playing again. Pretty soon he began to wail for the big box suspended from the ceiling, the **Box of Daylight**. He screamed and screamed, and kept on pestering until grandfather could no longer say no. Nass shaki yeihl finally gave in to his grandson. Yeihl saw his opportunity, he showed himself as the great Raven, and he took the box, flying out of the smoke hole of the longhouse into the nighttime sky.

Raven (Yeihl) flew to where the myth people were fishing. He told them he would bring the **daylight** to them, showing them streaks of light from the box. The myth people sneered at Yeihl, saying "Who do you think you are, Nass shaki yeihl, to give us daylight?" Raven then opened the Box of Daylight fully. The myth people were most surprised at the newness of it. They went into the sea or into the forest. Each person became a seal, a sea otter, a marten, or a bear, depending on the fur he or she was wearing at the time daylight came into the world.

SLIDE 19

Look at the headdress. Point out features you see from the story. (TEACHERS: LOOK FOR ITEMS IN BOLDFACE IN THE STORY. IMAGES OF THESE ITEMS ARE FOUND IN THE HEADDRESS.)

> *There is a bird (Raven) on top of a bent-corner box. The box has a mirror in front of it, possibly representing light (the sun). There is a mirror on top of Raven's head, possibly representing the light as it flew into the sky. Raven is perched on top of the box, and light is on top of his head.*

There are origin, or creation, stories throughout the world, and every people has a story for how daylight first came to the earth and where the animals came from. Compare this story to other origin legends.

Why do you think origin stories are important?

> *They are important because they give explanations of how our existence began.*

How do people convey their origin stories today?

> *Through books, movies, legends, religion, stories our parents and family members tell us, philosophy, geology, and scientific studies.*

HANDOUT

The *Box of Daylight* story has been told and retold for many generations. It is told in many forms, as shown in the handout of a housepost (2:61). This housepost shows a mature Raven with a circle enclosing a small human being. The young human is Raven when he became Nass shaki yeihl's grandson to bring daylight into the world.

Here are some important features of the story *The Box of Daylight*:

It is significant to recognize that a parent, a child, and a grandparent are involved in the story. The relationships cover the spectrum of life. The parent must instill the proper upbringing for the child. The mother does not give the child all that he wants, but sees the need for discipline. The grandparent is more acquiescent to the grandson.

The story talks of the curiosity of a small child who seems to want to know about everything and wants to touch everything. The child is curious and persistent in learning. He tries to obtain what he wants.

The mother and the grandfather help the grandchild to know he is loved.

Both parent and grandparent enable the child to feel independent and to gain experience and knowledge.

SLIDE 20

This headdress is a crest item of a high-ranking Tlingit chief. This photograph was taken of the chief lying in state with his most important worldly possessions.

Notice his prestige items in this photo. One crest item we can see is the *Raven Capturing the Sun* headdress (at the center of the photo, to the right of the American flag).

ACTIVITIES

VILLAGE MURAL

Draw the *Box of Daylight* story or draw the headdress. Place the drawings on your mural.

BOOK

Draw the *Box of Daylight* story as it is shown in a headdress or in a housepost. Save the drawing for your book.

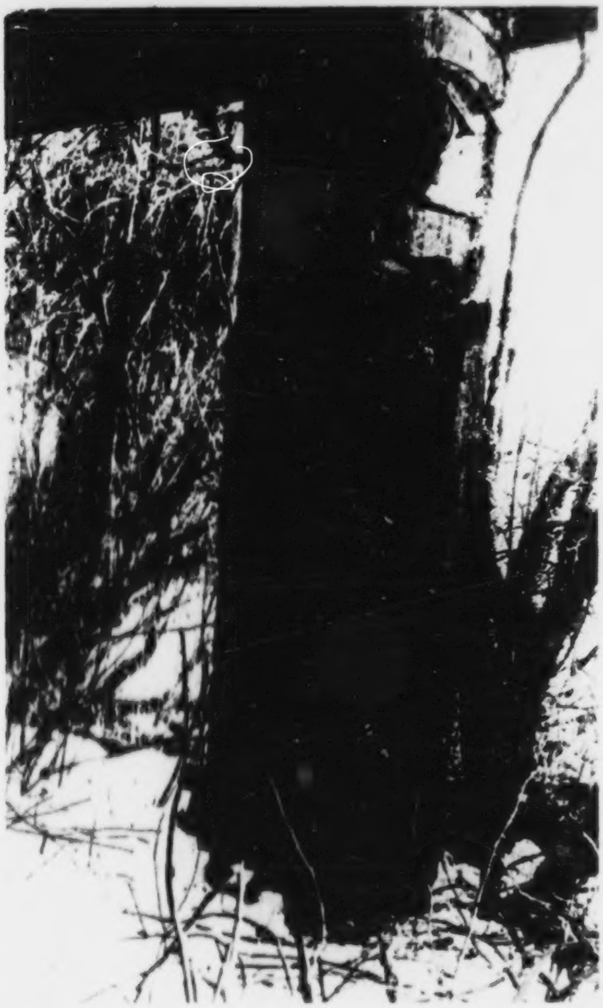
VIDEOTAPE

The Box of Daylight: A Tlingit Myth of Creation. Portrays the Tlingit creation legend with Alaska Native dancers. Available from: Pacific Communications and Marketing, 119 Seward #9, Juneau, Alaska 99801; cost is $10.95 plus $3 shipping.

OPTIONAL IDEA

Research creation stories from Genesis to the big bang theory to *The Box of Daylight*. Draw or write, comparing three stories about our beginnings. You may make a collage, a triptych, an essay, or a song about them.

HANDOUT: Housepost with *Box of Daylight* image



One of a pair of houseposts from a dwelling belonging to Chief Scow lineage at old Kasaan. The Raven holds the moon in his beak. This symbolizes the tale of the raven who brings daylight to the world. The small figure carved in the moon symbolizes Raven's birth as a human child during his quest for daylight.

From Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA3172).

Section 3: Conclusion

Henry George and other Kwakiutl Elders sing and drum during a ceremony to commemorate the moving of houseposts from the Pacific Science Center to the Seattle Art Museum in downtown Seattle, May 1991. Photograph by Gary Sutto.

Section 3: Conclusion

Dividing this unit into sections and lessons is a way to organize complex and vast ideas about life and the universe as they are represented in Northwest Coast Native art. Isolating things, whether art, science, dance, or drama, into compartments or sets is *not* how some Native people would approach a course of study. The more appropriate method of study would be to view all things as **interrelated**, **interdependent**, and **interactive** with one another.

As our elders tell us, life is a circle. Draw a circle in the air with your arm as you think of this.

As you complete the lessons in this unit, notice that each object represented in the Northwest Coast art collection, whether a basket, grease dish or a rattle, points to everyday life and the everyday view of the universe we share.

In our study we began with a basic understanding of **materials** and **uses** of art objects; we progressed to an understanding of the concepts of **ownership** and **privacy** of objects (such as a rattle), then to representations of history as in *The Box of Daylight*, where the beginning of our world of daylight was expressed. Whether looking at a utilitarian item such as a basket or a historical record such as *The Box of Daylight*, we find that objects speak of our everyday and spiritual needs, for light, coexistence with the earth, animals, the universe, and harmonious relationships with Raven and each other are all part of our everyday needs. We depend on them as much as we depend on food and shelter, baskets and mat creasers.

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Information on the Slides

Identification List
Northwest Coast Native Art

1. SAM accession number: 91.1.141. **Mat creaser**, Coast Salish, 1860-70. 7.5" long, 2.8" high, wood.

   This wooden, bird-shaped form is used in the construction of cattail mats. The creaser is held in one hand and guided over the long triangular needle as it is used to stitch the mat together. The ridge along the belly of the bird guides the large needle through the reeds. The mat creaser creases the reeds to prevent tearing or enlargement of the holes made by the needle. Most mat creasers are made in the shape of a bird. Perhaps part of the reason for this is that cattails grow and live in marshes, which are also home to many bird species.

2. SAM accession number: 86.91. **Storage basket**, Skokomish, Twana, 19th century. 8" high, 10.25" wide.

   This basket, made from bear grass, cedar bark, and cattail, is from the Puget Sound region. Its rim is decorated with a **wolf** woven in red-brown and black beargrass. The design directly below the wolf is the **fern**. The bottom design is a series of bent lines representing salmon gills.

3. Archival photograph: **A Skokomish mat shelter**. Edward Curtis, photographer. Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA280).

   Edward Curtis posed and dressed the Native Americans he photographed. He was trying to photographically preserve images of Native Americans as he believed they existed before Europeans came into their homelands. Some people think Curtis had a very romantic (and therefore slightly biased) view of the people, but others believe he left an important record of Native American life for us to learn from.

   Notice the women in the photograph. They are seated next to a canoe and a mat shelter. The basket near the entrance of the shelter is similar to the basket in Slide 2 of this unit. In this image Curtis was trying to show us objects used by people in everyday life. (The woman on the right is identified as Lucy Allen.)

4. SAM accession number: 86.278. **Bent-corner box**, Bella Bella, 19th century. 24.5" high, 19.25" wide.

A bent-corner box is made from one long plank of wood that is kerfed at three locations, steamed, and bent. The open end is pegged or lashed together, and a bottom is pegged on. A lid is made from one piece of wood.

Bent-corner boxes were used to store everyday items (such as fish, berries, tools and rope) and ceremonial items (such as robes, blankets, hats, and rattles). Bent-corner boxes were sometimes used as coffins. The plainer boxes were for everyday use, and the more elaborate ones were for ceremonial use. The designs on the outsides of the boxes represent specific animal spirits. They protect the contents of the boxes.

5. SAM accession number: 91.1.129. **Model totem pole**, Haida, 1880-90. 19" high, 3" wide.

When Europeans first visited the Northwest Coast they noticed architectural forms called totem poles that stood outside the people's homes. The designs on the poles may represent historical events, they may tell a specific story or legend, or they may represent a specific family's crest animal or spirit.

This is an argillite model of a totem pole. Argillite is a black, rather soft stone found on the Northwest Coast near Skidegate on Graham Island (in the Queen Charlotte Islands). Models became popular as trade items when tourists and traders came to the Northwest Coast and wanted to purchase items made by the Native people. Small versions of objects (models) were also made as toys for children. This model was made by Charles Edenshaw, a famous Haida artist.

6. SAM accession number: 82.169.1-.2. **Houseposts**, Kwakiutl. 15' high, 11' wide, 34" deep.

People of the Northwest Coast lived in large cedar homes built with post-and-beam construction. The corner posts held up the large beams on which the roof planks rested. Houseposts are decorated with special animal beings that relate historic events or represent a family's lineage or crest. On these posts are the beings Grizzly Bear and Kolus (Thunderbird). Arthur Shaughnessy is the artist who made these.

7. SAM accession number: 91.121. **Model canoe**, Tlingit, before 1870. 21.75" long, 4" wide.

The canoe was the primary vehicle for transportation on the Northwest Coast. People used canoes to travel to other villages, to trade with other people, to go to specific food gathering grounds (for instance, to pick berries and gather seaweed), and to fish. The Makah and Nuu chah nulth people used canoes to hunt whales.

Today the people of the coast have all of the other methods of transportation available to them, but many people still carve canoes and travel in them. Some Native communities have canoe races, and others have journeyed in modern Native canoes from the Washington Coast to Seattle (documented in the video *A Paddle to Seattle*, available through the Quilleute Nation). In 1993, Native American people from Washington state will travel to Bella Coola, British Columbia, in their handmade Native canoes.

8. Archival photograph: **A group of Nuu chah nulth style canoes in Seattle, Washington** (Ballast Island at the foot of Washington Street). John Soule, photographer, 1888-95. Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA680).

   This photograph shows a group of Nuu chah nulth style canoes in what is now downtown Seattle. (The Nuu chah nulth are a people of Vancouver Island.) Many elders can recall seeing Native people in their canoes in Seattle. Today we can see Native canoes being used in many coastal areas of Washington, such as during Chief Seattle Days in the Suquamish Nation.

9. SAM accession number: 85.355. **Horn bowl**, Tlingit, mid-19th century. 5.5" high, 11.24" wide.

   Mountain sheep horns are carved, steamed, and bent into beautifully shaped bowls by Northwest Coast artists. The design on this bowl may represent the Thunderbird, with its face on each end of the bowl and stylized wings on the bowl's sides.

10. SAM accession number: 91.1.52. **Beaver bowl**, Haida, mid-19th century. 3" high, 7" long, 4" wide.

    We are not sure how old this bowl is or where it is from, but it is very much like a bowl collected in 1883 in Skidegate Village of Graham Island, in the Queen Charlotte Islands. We know the creature is a beaver because of the large incisor teeth, flat scaled tail, high nostrils, tiny flat ears, and large swimmer feet. This bowl would have been used as a grease dish, although it appears to have been sold before it was used.

11. **Hamatsa dancer** (Kevin Cranmer), wearing a long-beaked bird mask. Housepost and dance screen appear in the background. Photograph by David Neal (1990).

12. SAM accession number: 91.1.3. **Moon mask**, Kwakiutl, mid-1940s. 18.8" high, 7.8" wide.

    This mask was made by an artist named Joe Seaweed. The crescent shape on top represents the half moon; a round shape shape represents the full moon (shown in

Slide 14). This mask is used during a dance performed during the Winter Ceremonial.

13. SAM accession number: 91.1.8. **Tree of Life button blanket**, Kwakiutl, early 20th century. 64" high, 72.5" wide.

Button blankets are important garments that are used during dances, feasts, and ceremonies. The designs on the blankets represent family crests. A crest has been compared to a coat-of-arms, representing a family name, lineage, and history. It belongs to a family and for that reason cannot be sold or radically changed, just as history (or the past) cannot be changed.

Northwest Coast Native people refer to the cedar tree as the Tree of Life because the tree gives them what they need in everyday and ceremonial life. The cedar tree gives bark, which is peeled to make baskets, hats, and clothing. It is used to make canoes, boxes, homes, masks, rattles, dishes, and baby diapers, for example.

14. **Full Moon dancer** (Kevin Cranmer). Photograph by David Neal (1990).

This slide shows a Kwakiutl dancer, Kevin Cranmer, wearing the Tree of Life button blanket and the Full Moon mask. The Full Moon dance is a humorous one. Two dancers take turns, one acting as Full Moon and one wearing a similar mask representing Half Moon. They argue excitedly at one another in Kwakwala, the language of the Kwakiutl people. They get nowhere in their discussion, so the narrator interrupts them. He suggests that they settle their differences with a dance contest. The moons agree and take turns dancing, each saying, "I am the best. Full (or Half) Moon is best!" The moons dance about and perform in a way to make the audience laugh. The audience favorite wins the contest. Then that moon can say truly that it is the best. The dancer in this slide is in the act of proclaiming "I am the best. Full Moon is best."

15. SAM accession number: 83.226. **Woven spruce root hat**, Haida, mid-19th century. 5.25" high, 17" diameter.

Plain-style hats were for everyday use, and fancy hats, such as this one, were for ceremonial occasions. Isabella Edenshaw wove this hat from the roots of the spruce tree, which she dug from the ground, scraped, and split. She wove a diamond-shaped pattern on the surface. Charles Edenshaw painted the design of an orca whale on the hat. The multi-colored star shape on the top of the hat appears on other works by Charles Edenshaw, and is his artist's mark, something like a signature.

The orca or killer whale is recognizable by its teeth, large dorsal fin, and flippers.

16. SAM accession number: 91.1.125. ***Raven Floating on the Nass*** **headdress**, Tlingit, early 19th century. 8.5" high, 7" wide.

Long ago a slave saw something floating on the Nass River. It was a headdress. The way the ears of the headdress looked reminded the slave of how a killer whale's dorsal fins look, high above the water. The chief of the Gaanax'teidi Taku (the Tlingit people of this area) ordered the headdress to be taken from the river. It became known as the *Raven Floating on the Nass* headdress, and is one of the famous crest items of the people.

17. SAM accession number: 91.1.57. **Raven rattle**, northern Northwest Coast, late 19th century. 4.5" high, 12.75" long.

This rattle depicts Raven, a principal figure of the Northwest Coast. Raven is known to be generous, cunning, kind, and benevolent, and he is also a trickster. He is said to be responsible for bringing daylight into the world, and has taught the people many important life lessons through his work.

On the back of Raven is a human, joined at the tongue with an animal. This is symbolic of communication between animals and humans. Another bird form graces the belly of the Raven rattle.

18. SAM accession number: 91.1.24. **Bird rattle**, Makah or Nuu chah nulth, late 19th century. 17.5" long, 5" wide.

On the Northwest Coast, rattles have been used in curing ceremonies, in ceremonies where chiefs dance, and whenever assistance from the spirit world is requested. This rattle is in the shape of a bird, its shoulders depicted with ovoid shapes and its feathers represented by dashes.

19. SAM accession number: 91.1.124. ***Raven Capturing the Sun*** **headdress (*The Box of Daylight*)**, Tlingit, early 19th century. 11.8" high, 7.75" wide.

A creation story from the Northwest Coast tells how Raven became a human baby in order to open a bent-corner box containing daylight. In this way he brought daylight into the world. The legend is portrayed on this headdress, with Raven's hands on the lid of the bent-corner box and daylight represented by the mirror on the front of the box.

20. Archival photograph: **A Taku Tlingit chief lying in state.** Winter and Pond, photographers, 1900. Special Collections and Preservation Division, University of Washington Libraries, Seattle (NA2666).

When a high chief passed on to the afterlife, he was laid in state with his possessions. In this photo we see a Taku Tlingit chief with his crest objects and other belongings, one of which is the *Raven Capturing the Sun* headdress.

Activities for Students K-2

Goomokwey

Goomokwey is the Chief of the undersea world, who lives in a large village under the sea. He is a source of wealth, good luck, strength and honor for the person who is able to earn his good will. This drawing is of a mask of Goomokwey, which is worn during big feasting ceremonies. Goomokwey appears as the singers begin the song of Goomokwey, beating on a carved wooden plank for music. Goomokwey dances in the firelight of the ceremonial house, his companions blowing eagle down feathers around him. Goomokwey moves very slowly, as if he were under the water.

Let's Write A Story

This is a picture of **Goomokwey** (Goo-mo-kway) *The Chief of the Undersea World.* Write a small story about Goomokwey, using such statements as:

I am Goomokwey, I am __________

I am (what color), like the ___________

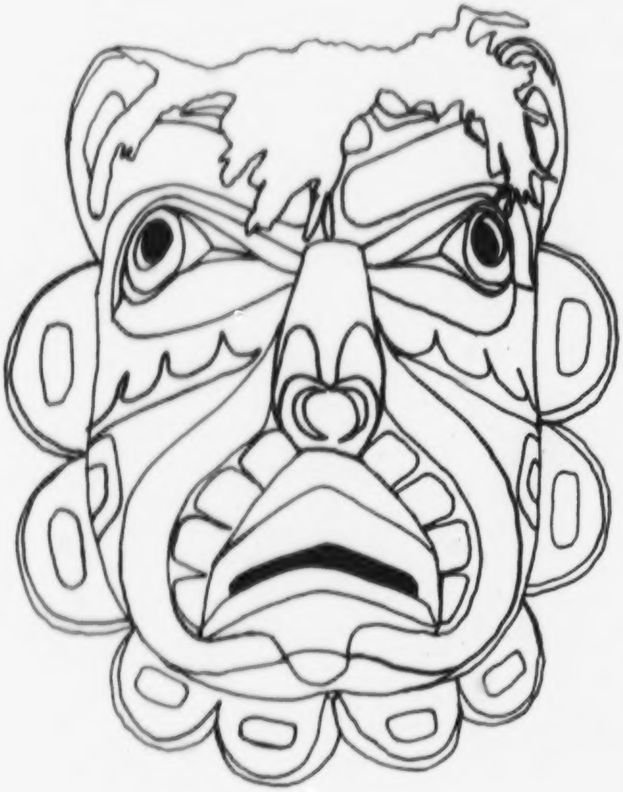
I am __________ (doing what?)

I feel like __________

When my song is sung, I think __________

The ocean is my home. It is __________

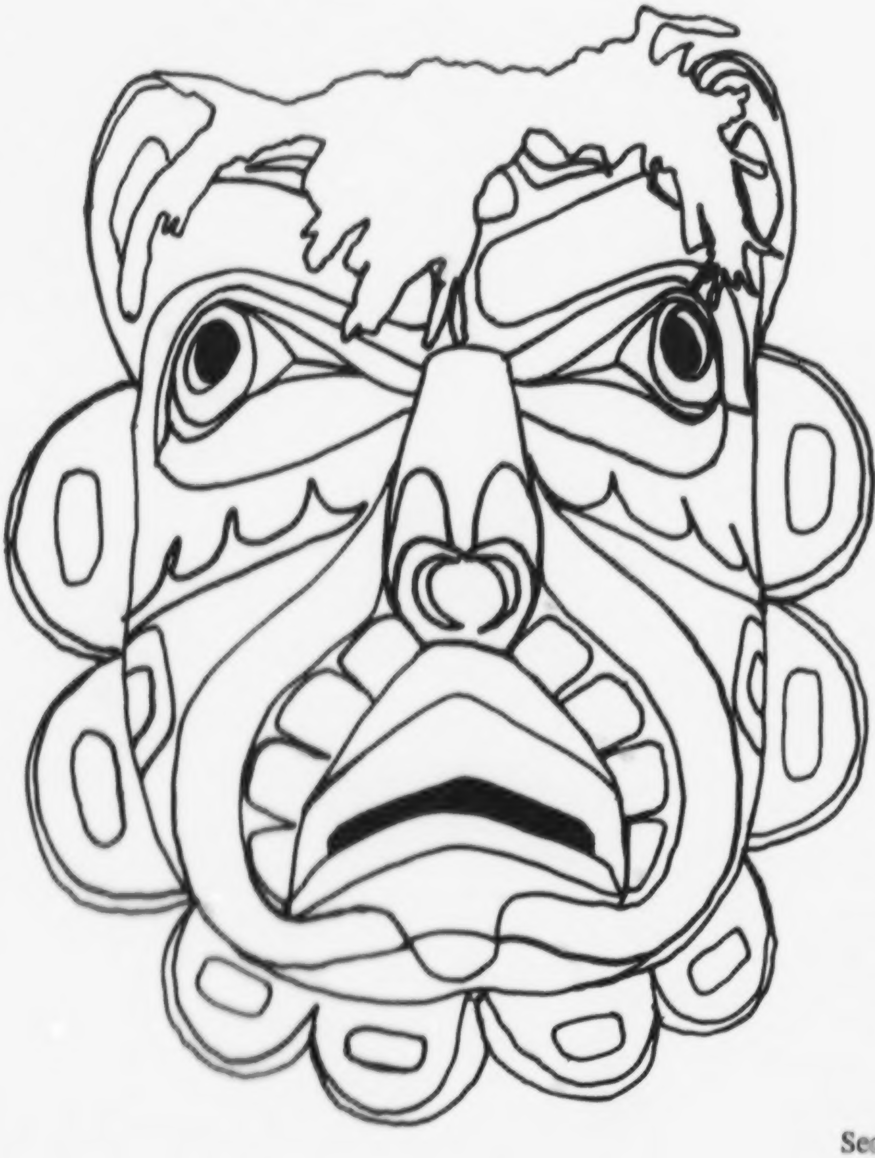
I am Goomokwey, I am __________

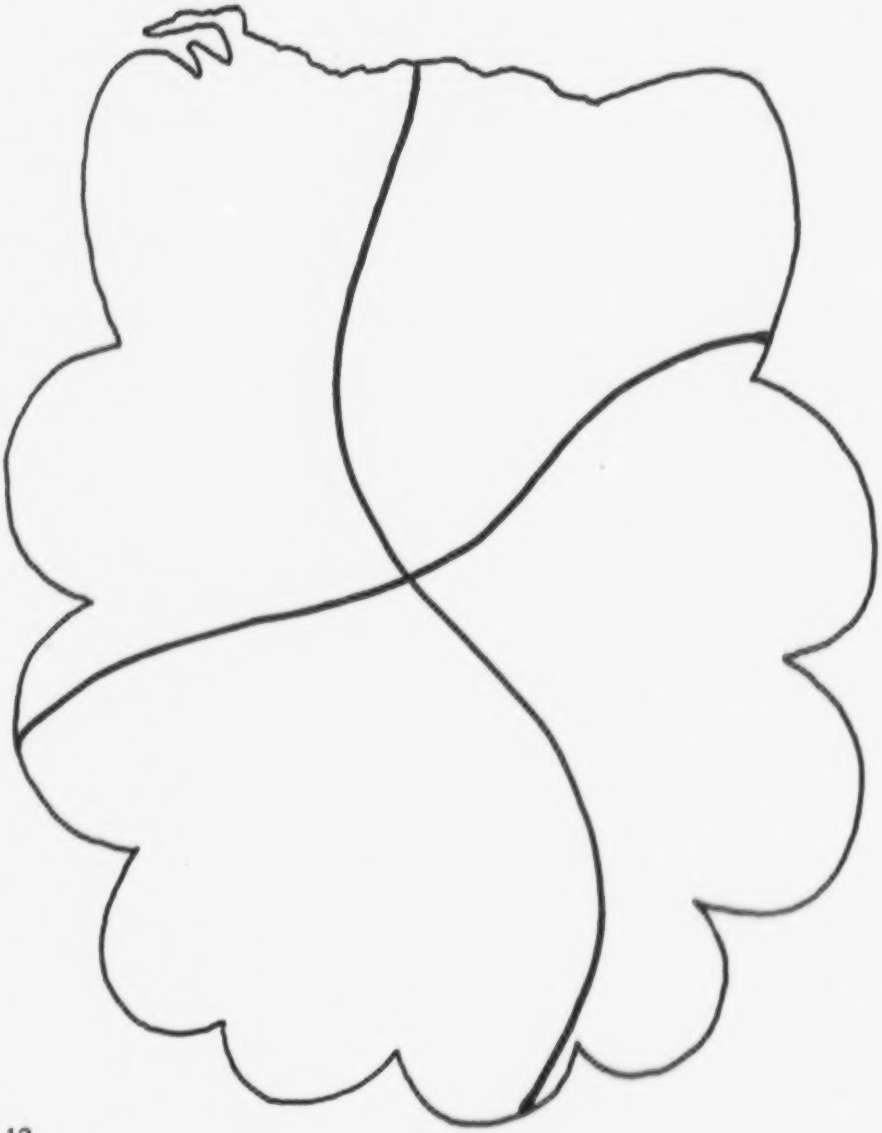


Goomokwey Puzzle

Goomokwey is the Chief of the undersea world, who lives in a large village under the sea. He is a source of wealth, good luck, strength and honor for the person who is able to earn his good will.

Xerox this page. Glue the image on stiff paper. Draw a set of lines on the back (see reverse of this page for an example). Color and cut out the pieces. You now have a puzzle of Goomokwey.



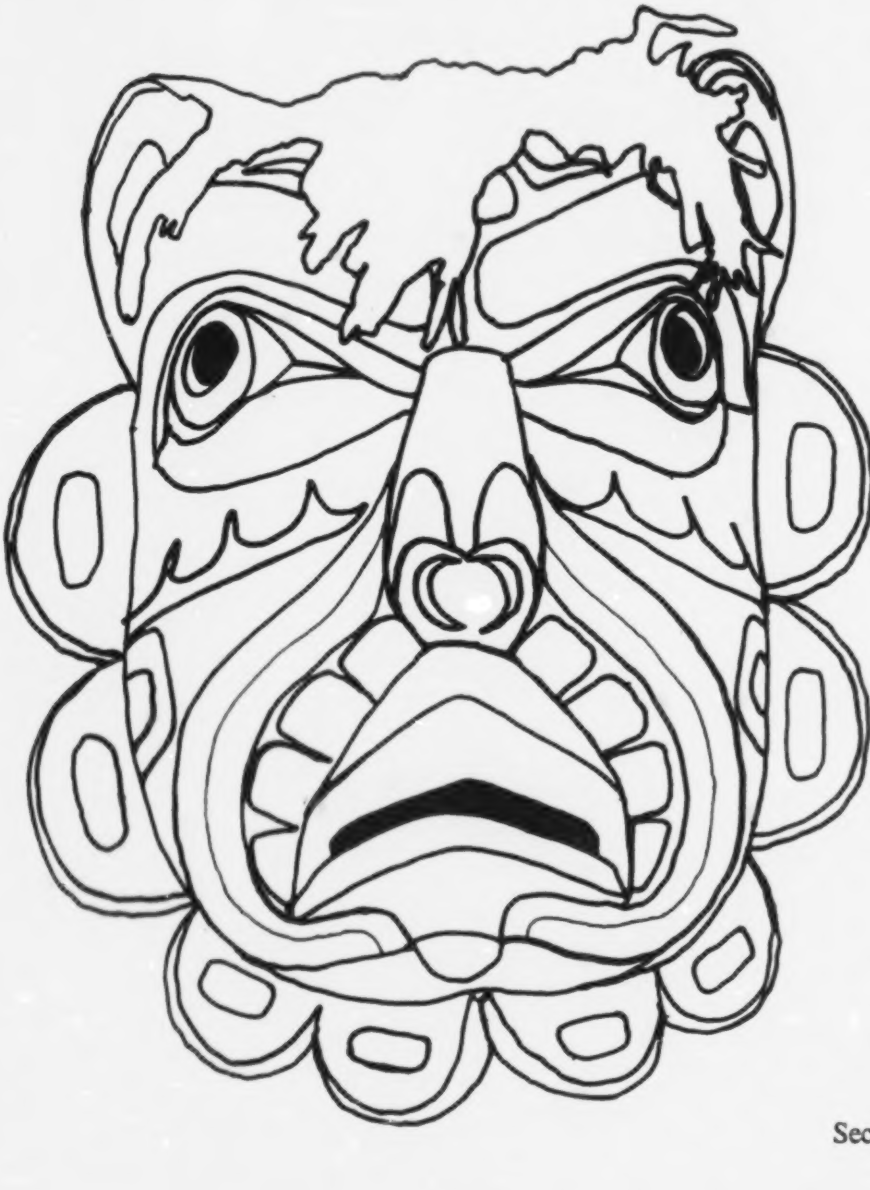


Section 3: 12

Name the Parts of Goomokwey

Goomokwey is the Chief of the undersea world, who lives in a large village under the sea. He is a source of wealth, good luck, strength and honor for the person who is able to earn his good will.

Xerox the image of Goomokwey. Find his eyes, eyebrows, hair, nose, cheek, mouth, ears, gills, and the scallop shapes around his face. Ask your students to recognize these features by having them color each area in different colors.



Goomokwey Matching Game

Goomokwey is the Chief of the undersea world, who lives in a large village under the sea. He is a source of wealth, good luck, strength and honor for the person who is able to earn his good will.

Xerox the image of Goomokwey. Ask your students to glue the image onto a card of stiff paper, and to draw their own version of Goomokwey on the back of the card. Cut the card in half. Match the halves. Trade the halves with other students in the class, and see how those halves match.